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ABSTRACT

This course of study on careers in apparel and accessories is one of a series on home economics careers designed to assist teacher-coordinators in Texas in promotion and/or teaching home economics cooperative education programs. The course of study consists of (1) an overview and job description, (2) a job analysis, (3) a course outline, (4) instructional materials for student use, (5) unit tests, and (6) a list of references required for use with the instructional materials. The instructional materials begin with the task to which each topic is related and a statement of behavioral objectives. For some topics, information sheets are provided, while for others, reading assignments and suggestions for group work follow the information sheet for each topic. (Answers to study questions, unit tests, and answer keys are included in the teacher's edition of the course of study but not in the separately bound student copy of instructional materials.) The 15 units of the course cover the following topics: apparel and accessories careers; apparel retailing; customer satisfaction; fabrics; design; fashion; coordination of apparel and accessories; wedding consulting; fitting procedures; coordination of patterns, fabrics, and notions; clothing construction techniques; fashion promotion; fashion display, fashion shows, and your future in apparel and accessories. (KC)

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ED216242

HOME ECONOMICS CAREERS

IN

APPAREL AND ACCESSORIES

Materials Developed and Distributed by

HOME ECONOMICS INSTRUCTIONAL MATERIALS CENTER
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In cooperation with:

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FOREWORD

The Home Economics Instructional Materials Center is a cooperative project between Vocational Home Economics Education, Texas Education Agency, Austin, Texas, and the College of Home Economics, Texas Tech University, Lubbock, Texas. The Center is supported by the Department of Occupational Education and Technology, Texas Education Agency, under Subpart 3, Program Improvement, of Public Law 94-482. The Research Coordinating Unit, Texas Education Agency, has the responsibility for coordinating all program improvement activities.

The vocational home economics education staff at Texas Education Agency establishes priorities for instructional materials development based on statewide needs assessment. Home economics teachers across the state, teacher educators, subject matter specialists, and advisory councils of business and industry representatives provide input and validation during the development of each publication. The Center staff develops and distributes the instructional materials.

Instructional materials are developed at the Center to assist teachers in Consumer and Homemaking Education, Home Economics Cooperative Education, Home Economics Pre-Employment Laboratory Education, Home Economics Coordinated Vocational-Academic Education, and Home Economics Vocational Education for the Handicapped. Home Economics Cooperative Education is a method of instruction which helps students prepare for the world of work or for advanced education. Many HECE students continue their educations either in technical schools or in colleges; whereas others become full-time employees upon graduation.

The various subject matter areas of home economics are relevant to a variety of occupations. There is a need in many occupations for employees who have had some training in these areas, but not necessarily for persons with a college degree or even college credit. The need for employees in care and guidance of children; clothing management, production, and services; food management, production, and services; home furnishings, equipment, and supplies; institutional and home management and supportive services; and other occupations related to home economics is apparent. The purpose of the wage earning courses is not only to give high school students experience in a job, but also to help them advance more rapidly and perform more efficiently while on the job.

ACKNOWLEDGMENTS

The course of study for *Home Economics Careers in Apparel and Accessories,* prepared by the Home Economics Instructional Materials Center at Texas Tech University, Lubbock, Texas, is the result of the combined efforts and ideas of many people, namely:

Sandra McGinley, Houston, Texas, and Melba Wood, Texarkana, Texas, Home Economics Cooperative Education Teacher-Coordinators, who spent one month at the Center helping write the course of study.

Marilu Grace Burns, instructor of clothing and textiles, Texas Tech University, Lubbock, Texas, who served as subject matter specialist.

Cindy Simpson and Linsae Snider, graduate research assistants, Texas Tech University, who helped with the development of the instructional materials.

The following representatives of apparel and accessories businesses aided in the identification of tasks for the job analysis and the content for the course outline.

Judy Abraham, Intimate Apparel
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Phyren L. Slusser, Woolco Department Stores

Pam Smith, Mary Jane's
Arvel White, White's Tot Shop
Roberta Wilhelm, Dillard's Department Store
Marjorie Womack, TG&Y Stores Co.,

COURSE OF STUDY
FOR
HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES

This course of study is one of a series on *Home Economics Careers* available to assist teacher-coordinators in promoting and/or teaching home economics cooperative education programs. The following are other courses of study in the series: *Home Economics Careers in...*

Child Care
Clothing Production and Service
Food Service
Home Furnishings
Institutional and Home Management

A course of study consists of (1) an overview and job description, (2) a job analysis, (3) a course outline, (4) instructional materials for student use, (5) unit tests, and (6) a list of references required for use with the instructional materials.

Development Procedures

The course of study for *Home Economics Careers in Apparel and Accessories* is based on the job analysis included in this set of materials. The job analysis was developed from interviews with employers and employees in apparel and accessories operations. The proposed course outline for teacher use (which grew out of the job analysis) served as a guide for writing the instructional materials for student use. During the initial development of the course outline, advisory committee meetings were held to review and edit the working materials. Experienced home economics cooperative education teacher-coordinators and subject matter specialists aided in writing the student materials.

The job analysis may be used for interviews with employers and employees to survey the tasks performed by entry-level employees in food service in the local community. Results of the interviews can be used then as a basis for prioritizing tasks on the training plans for each student The job analysis and course unit outline in this guide are coordinated with the training plan masters for *Home Economics Careers in Apparel and Accessories.*

The proposed course outline relates the tasks to the general objectives and competencies needed by students to perform effectively on the job. The competencies listed as "work experiences" are to be gained primarily from on-the-job training, while those listed as "study assignments" are to be gained from classroom experience.

Student Edition

The student instructional materials in the course of study are designed to provide *part* of the classroom instruction and are designed to give students an increased understanding of the tasks they will perform on the job. The section is bound separately for student use.

Since students in any one class may be employed in a variety of occupations, the instructional materials have been developed to be used for individual study with a minimum of assistance from the teacher-coordinator. The materials are designed so students may begin with any unit and proceed through them in any order. Beginning with the units most closely related to their jobs, and then studying the rest of the information will aid students in seeing the relevance of the instructional materials to their specific jobs.

Each topic in the instructional materials begins with the task to which the topic is related and a statement of behavioral objectives. For some topics, information sheets are provided. For other topics, reading assignments in related texts and pamphlets are made. Study questions, assignments, and suggestions for group work follow the information sheet for each topic. The study questions provide an opportunity for the student to check his or her understanding of the information presented. The teacher-coordinator may wish to check the answers to the questions, or may suggest that the student check his or her own work and then turn in the work. Group work is suggested to provide opportunities for students to work together on specific projects and problems.

Teacher's Edition

Answers to study questions, unit tests, and answer keys are included in the teacher's edition of the course of study, but not in the separately bound student copy of instructional materials.

Reference materials essential for use with the course of study are listed on page 574. These books must be secured and made available for student use. An effort has been made to select references which will adequately cover the materials and provide up-to-date information related to the job. However, in order to select current materials at a ninth or tenth grade reading level, it may have been necessary to select some references which contain sex bias. The teacher should discuss evidence of sex bias with students to make them aware that male and female roles and job opportunities are changing in today's world.

A more comprehensive reference list is included in the *Guidebook for HECE Occupational Areas.* Additional references should be selected from this list to enrich the instructional materials, to provide specialized information for specific types of jobs, and to meet the needs of advanced and second-year students. Learning to use a variety of references will aid the student in becoming a more knowledgeable and flexible employee.

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OVERVIEW
OF
HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES

A student in apparel and accessories is expected to develop skills in jobs associated with fashion coordination, fabric coordination, apparel rental, modeling, and wedding consulting. The student's responsibilities are defined by the type and size of the business in which he or she is employed.

The occupational home economics student may be employed in clothing specialty shops, department stores, apparel-rental shops, or fabric stores. The student should become versatile in the performance of a variety of retailing tasks. Upon completion of the training, the student should be qualified for employment in a variety of types of apparel and accessories businesses.

The major functions of apparel and accessories stores and departments are: managing, purchasing, stocking, coordinating, display, sales, publicity, and public relations.

The following chart shows a distribution of the kinds of jobs usually associated with apparel and accessories. The positions and job tasks are assigned according to need and, in some cases, one person will assume the responsibilities of several job tasks.

SAMPLE ORGANIZATIONAL CHART

Manager

Assistants or Department Heads

Merchandising	*Publicity*	*Management*	*Control*
Buying	Display	Service	General Accounting
Selling	Advertising	Operations	Credit
	Publicity	Personnel	Control

In a small store these responsibilities may be divided among the employees as follows[1]:

Owner

Employee A Buying	*Employee B Selling*	*Employee C Operating*	*Employee D Control*
Planning	Personal Selling	Receiving, Checking and Marking	Records
Locating Suppliers	Advertising	Purchasing Supplies	Budgets
Bargaining	Display	Store Maintenance and Protection	Credit
Ordering	Special Events	Customer Service	Cash
Pricing		Store Personnel	Protection

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[1] W. John Wingate and Harland E. Samson, *Retail Merchandising*, 8th ed. (Cincinnati, Ohio: South-Western Publishing Co., 1975), p. 136.

Instructional materials for apparel and accessories employees are structured to prepare students for employment in any apparel and accessories business. All students are expected to have certain competencies, such as the ability to read, write, and work relatively simple mathematical problems. Positive personal/social traits, which lead to successful performance of the responsibilities related to the position, are advantageous to the student.

Qualities leading to advancement are neatness, good health, a command of the English language, a command of a second language (in some areas), tact, good judgment, pleasing personality, adaptability, and an ability to utilize the elements and principles of design. Specific competencies related to apparel and accessories businesses, including knowledge of textiles, fashion, fashion and/or fabric coordination, display, stocking, selling, publicity, buying, and management, are also necessary for advancement.

An apparel and accessories employee has numerous demands. New merchandise must be checked in carefully, stored, and accounted for. Stock must be displayed for sale. Displays must be planned and maintained. Advertising and special events must be timed carefully and coordinated with other activities. Customer needs must be identified and met. Merchandise must be purchased with careful attention to fashion cycles and coordination with other merchandise. Prices must be set to keep the store competitive, yet ensure a profit. The store must be maintained and protected. The apparel and accessories employee must learn to look for tasks which can be done during slow periods, yet be flexible enough to change from one task to another quickly during rush periods.

Apparel and accessories businesses need trained personnel and thus offer many possibilities for employment and advancement. An unskilled person who begins at the job entry as stockperson, salesperson, or display helper can advance quickly as the assigned tasks are learned. Knowing how each position fits into the total objectives of the business provides an excellent basis for the development of the employee. In many apparel and accessories businesses an employee can reach the buyer, display department head, fashion coordinator, or management level in only a few years.

SUMMARY

A student participating in a clothing management, production, and services training program should be prepared to assume a variety of tasks. The student's progress is influenced primarily by interests, abilities, and training since apparel and accessories businesses offer numerous possibilities for employment and advancement.

JOB ANALYSIS FOR HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES

(Used in interviews with owners, managers and personnel in department stores and specialty shops which sell fabric, apparel and accessories, or provide wedding consultant services or clothing rental, and modeling schools)

Name of Business ____________________ Date ____________________

Person Interviewed ____________________ Interviewer ____________________

DIRECTIONS: Please check in the appropriate column the responsibilities you expect a student to assume when working in your business.

A student preparing for home economics careers in apparel and accessories assumes numerous responsibilities in coordination of apparel and accessories; coordination of patterns, fabrics, and notions; or assisting the bride in planning her wedding and selecting wedding and trousseau in such situations as a department store, specialty shop, or clothing rental business. Working under the supervision of experienced personnel, the student performs the following functions:

TASKS	DAILY	OCCASIONALLY	DOES NOT APPLY	COMMENTS
1. Follow instructions given by supervisor.				
2. Practice good grooming habits.				
3. Dress fashionably.				
4. Follow store rules, policies, and procedures.				
5. Take inventories and stock counts of merchandise.				
6. Receive and check merchandise.				
7. Price mark merchandise.				
8. Restock shelves and racks.				

TASKS	DAILY	OCCASIONALLY	DOES NOT APPLY	COMMENTS
9. Assist in the care and maintenance of the store and storage rooms.				
10. Answer customers' questions about merchandise, trends, and sizing.				
11. Communicate effectively with customers and other store employees.				
12. Present merchandise effectively.				
13. Assist customers in finding apparel and accessories to meet their needs.				
14. Assist customers in trying on garments.				
15. Help customers reach buying decisions.				
16. Use correct fabric terminology.				
17. Point out characteristics of fabrics.				
18. Explain textile legislation, standards, and labeling.				
19. Use the elements and principles of design effectively.				
20. Provide information about current fashions and colors.				
21. Point out indications of quality in apparel and accessories.				
22. Help coordinate apparel and accessories.				
23. Acquaint customers with store's wedding service.				
24. Determine bride's needs.				
25. Assist in making arrangements for wedding, wedding reception, showers, and teas.				

TASKS	DAILY	OCCASION-ALLY	DOES NOT APPLY	COMMENTS
26. Advise bride on wedding etiquette.				
27. Assist bride in planning wedding budget.				
28. Help bride select wedding apparel and trousseau.				
29. Analyze fitting problems of customer.				
30. Fit garments on customers.				
31. Offer suggestions when requested for desirable alterations.				
32. Mark or pin garment indicating the desired alteration.				
33. Estimate cost and determine pickup date.				
34. Prepare a tag indicating alterations and giving instructions.				
35. Make a claim check.				
36. Locate patterns for customers.				
37. Assist home sewers in their selections of fabrics, patterns, thread, trimmings, and other notions.				
38. Determine the amount of fabric required for various sewing projects.				
39. Measure and cut fabrics and trim.				
40. Answer customers' questions about fabrics, patterns, notions, sewing supplies, equipment, and construction techniques.				
41. Construct display garments.				
42. Help develop the store's fashion promotion program.				

TASKS	DAILY	OCCASION-ALLY	DOES NOT APPLY	COMMENTS
43. Help plan, carry out, and evaluate the store's advertising.				
44. Participate in the store's promotion efforts.				
45. Help plan, set up, maintain, and evaluate store and window displays.				
46. Help plan a fashion show.				
47. Commentate a fashion show.				
48. Model garments and accessories.				
49. Assume additional responsibilities in preparation for job advancement.				
50. Assist in buying apparel and accessories for the store or department.				
51. Assist in the management of the apparel and accessories store or department.				

COURSE UNIT OUTLINE FOR HOME ECONOMICS CAREERS IN APPAREL AND ACCESSORIES

COURSE UNIT I

APPAREL AND ACCESSORIES CAREERS

OBJECTIVES: Identify apparel and accessories careers.

Relate personal characteristics and abilities to requirements in apparel and accessories careers.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
1. Follow instructions given by supervisor.	Accept and follow directions and instructions from persons in authority.	Job responsibilities in entry-level apparel and accessories careers
2. Practice good grooming habits.	Exhibit the personal characteristics required.	Personal characteristics needed in apparel and accessories jobs
3. Dress fashionably.	Exhibit a fashionable personal appearance on the job.	Importance of personal appearance in apparel and accessories careers
		Self-evaluation

COURSE UNIT II

APPAREL RETAILING

OBJECTIVES: Define terms related to apparel retailing.

Summarize typical policies of retail stores.

Describe procedures for recording sales and accepting payments.

Describe inventory and stock count procedures.

Outline price marking systems.

Summarize stockkeeping systems.

Describe procedures for care and maintenance of the store and storage rooms.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
4. Follow store rules, policies, and procedures.	Use correct retailing terminology.	History of retailing
		Types of retailing
		Retailing terminology
		Department store organization
		Layout of store and departments
	Observe store's personnel policies.	Personnel policies
	Work effectively with other store employees.	Human relations

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
	Record sales and accept payments.	Sales slips and payments
		Discounts and extra charges
		Using the cash register
		Making change
		Approving checks
		Approving credit
	Explain and follow correct procedures for items placed on layaway.	Layaway procedures
	Package the customer's purchases according to store policy.	Packaging merchandise
	Handle returns and complaints courteously and efficiently.	Procedures for handling merchandise returns
	Follow store policies for identifying and apprehending shoplifters.	Shoplifting
	Maintain clientele records.	Clientele records
		Recordkeeping
	Count, reorder, and calculate prices of merchandise accurately.	Merchandise counts, reorders, and markdowns
	Compute the rate of stock turnover for a department.	Computing turnover

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
5. Take inventories and stock counts of merchandise.	Maintain perpetual inventory records. Take stock counts.	Inventory procedures and forms Perpetual Physical
6. Receive and check merchandise deliveries.	Receive and check new merchandise according to store policy.	Receiving, checking, and storing merchandise
	Complete receiving records.	Receiving records
7. Price mark merchandise.	Mark price tickets using designated system.	Price marking systems
8. Restock shelves and racks.	Replenish stock in the store and storerooms as needed.	Stockkeeping systems
9. Assist in the care and maintenance of the store and storage rooms.	Select cleaning supplies and equipment appropriate for the job. Use appropriate procedures for cleaning the store and storage areas.	Care and maintenance of the store and storage rooms

COURSE UNIT III

CUSTOMER SATISFACTION

OBJECTIVES: Identify merchandise knowledge needed when assisting customers.

Utilize effective techniques for communicating with customers.

Describe procedures for presenting merchandise to customers.

Summarize fitting room etiquette.

Outline techniques for helping customers reach buying decisions.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
10. Answer customers' questions about merchandise, trends, and sizing.	Guide customers to appropriate areas based on requests.	Merchandise knowledge needed: Location Sizing Information Trends
	Provide information about merchandise, trends, and sizing when requested.	Information included on fabric and apparel labels
		Sources of materials and information on fabric apparel and accessories
11. Communicate effectively with customers and other store employees.	Use acceptable methods for dealing with various types of customers.	Customer types
		Communicating with customers
	Use the store's communication network.	The store's communication network
		Confidential information

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
	Communicate effectively using various means.	Communication skills: Speaking Writing Reading Listening Telephoning
12. Present merchandise effectively.	Motivate customers to buy apparel and accessories.	Customer behavior Basic buying decisions Buying motives
	Point out the features of the merchandise which meet the customer's needs.	Presenting merchandise
13. Assist customers in finding apparel and accessories to meet their needs.	Approach and greet customers in an appropriate manner.	Approaching the customer Determining the customer's needs
14. Assist customers in trying on garments.	Follow approved procedures for assisting customers in trying on garments.	Fitting room etiquette
15. Help customers reach buying decisions.	Assist customers in reaching decisions regarding merchandise.	Customer objections Closing the sale Suggestion selling

COURSE UNIT IV

PERSONALITIES OF FABRICS

OBJECTIVES: Define textile terms.

Classify fabrics as to origin, construction, weave, finish, suitable uses, and care required.

Summarize textile legislation and standards.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
16. Use correct fabric terminology.	Use appropriate textile terminology.	Textile terminology
17. Point out characteristics of fabrics.	Identify and classify fabrics as to origin, construction, weave, and finish.	Fibers and their outstanding characteristics
		Procedures for identifying fiber content
		Yarns
		Fabric construction
		Dyeing and printing
		Fabric finishes
	Recommend uses for various fabrics.	Suitable uses for various fabrics
	Recommend care and treatment of various fabrics.	Care required by various fabrics
	Select pressing techniques suited for the fabric.	
18. Explain textile legislation, standards, and labeling.	Become familiar with basic legislation and standards which apply to textiles.	Textile legislation
		Textile standards
		Textile labeling

COURSE UNIT V

ELEMENTS AND PRINCIPLES OF DESIGN

OBJECTIVES: Identify the elements and principles of design.

Relate the elements and principles of design to garment selection and display.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
19. Use the elements and principles of design effectively.	Relate line, shape, and space to the apparent width, height, size, and overall effect of garments.	The elements of design: Line Form and shape Space
	Determine the functions of line, shape, and space in specific garments.	
	Use correct terminology to describe colors.	Color: Terminology Psychology Harmonies Use Factors influencing choices
	Recognize the effects of various colors.	
	Explain how pattern and texture affect garments.	Pattern and texture
	Recognize the types of balance used in garments.	Principles of design: Balance
	Maintain balance in garments when suggesting alterations.	
	Maintain the proportion of garments when suggesting alterations.	Proportion

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
	Consider the height and weight of the customer when suggesting garments or patterns.	
	Consider the effect of color and texture when suggesting fabric for a garment.	
	Locate the point of emphasis in fashions.	Emphasis
	Utilize the principles of emphasis in the selection of fabric, trim, and pattern.	
	Identify specific types of rhythm in fabrics.	Rhythm
	Recognize the type of rhythm created by garment details.	
	Use rhythm to create a mood through use of line, color, and texture when constructing garments.	
	Analyze a garment to determine if it exhibits unity.	Unity
	Relate elements and principles of design to basic figure types.	Effects of elements and principles of design on basic figure types

COURSE UNIT VI

FASHION

OBJECTIVES: Define fashion terms.

Relate values and attitudes to clothing selection.

Identify factors influencing wardrobe planning.

Determine occasions for which a garment is appropriate.

Determine influences on current fashion trends.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
20. Provide information about current fashions and colors.	Use correct fashion terminology.	Fashion: Definition Determinants Terminology
	Recognize influences on customer's values and attitudes toward clothing.	Influences on values and attitudes toward clothing: Customs and traditions Family, friends, and community Changing social conditions Age
	Recognize factors which influence wardrobe planning.	Factors influencing wardrobe planning: Income Location Activities Present wardrobe
	Identify clothing appropriate for various occasions.	Appropriate clothing for various occasions

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
	Point out influences of the past on current fashions.	Fashion themes
		Fashion cycles
		Fashion acceptance
		Development of the garment industry
		Development of the pattern industry
		Social and economic influences on clothing
	Determine design trends for the coming season in terms of silhouette, design details, fabrics, and colors.	Fashion design
		Fashion designers

COURSE UNIT VII

COORDINATION OF ACCESSORIES AND APPAREL

OBJECTIVES: Point out signs of quality in garments and accessories.

Coordinate apparel and accessories.

Demonstrate fashionable ways to wear accessories.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
21. Point out indications of quality in apparel and accessories.	Recognize signs of quality in garments and accessories.	Indications of quality in ready-to-wear: Labels Work Fit
22. Help coordinate apparel and accessories.	Coordinate women's apparel for buying, display, fashion shows, and individual customers.	Women's wear: Terminology Outer garments Coats Dresses Blouses and shirts Skirts Slacks Sweaters Foundation Garments Bras Panties Slips and petticoats Sleepwear Coordinating women's clothes
	Coordinate men's wear for buying, display, fashion shows, and individual customers.	Men's wear: Terminology Suits, jackets, and trousers Styles Fabrics

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
		Dress shirts Styles Fabrics Ties Coordinating suits, shirts, and ties Outerwear Casual wear Slacks, jeans, and shorts Sport shirts, and sweaters Formal wear Hosiery Underwear Undershirts Undershorts Pajamas and robes
	Coordinate infants' and children's wear for buying, display, fashion shows, and individual customers.	Infants' and children's wear: Importance of comfort and safety Fabrics Fitting Infants' clothing Toddlers' clothing Preschoolers' clothing School-age children's clothing Coordinating children's clothing Styles Colors
	Coordinate shoes and accessories with garments for buying, display, fashion shows, and individual customers.	Shoes: Parts Materials Construction Styles, finishes, and colors

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
	Show customers fashionable ways to wear accessories.	Accessories: Gloves Handbags Hats Belts Umbrellas Jewelry Others

COURSE UNIT VIII

WEDDING CONSULTANT

OBJECTIVES: Describe services offered by a wedding consultant.

Describe procedures for planning a wedding and reception.

Write a news story about a wedding.

Summarize wedding etiquette.

Plan a wedding budget.

Propose garments for a specific type wedding.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
23. Acquaint customers with store's wedding service.	Compile list of prospective customers.	Procedures for compiling list of prospects
	Follow acceptable procedures in offering own and store's services.	Wedding services provided by wedding consultant
24. Determine bride's needs.	Identify bride's needs.	Factors influencing bride's needs and preferences
		Types of questions to use in determining bride's needs
25. Assist in making arrangements for wedding, wedding reception, showers, and teas.	Work with photographer and bride to plan wedding pictures.	Photograph requirements of newspapers
		Price ranges of wedding photography
		Shots frequently taken at weddings
		Positioning bride and wedding gown
		Working with the photographer

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
	Help plan showers and teas.	Themes for showers and teas
		Menus for showers and teas
		Table arrangements and decorations
		Guest lists
	Help plan decorations and flowers for weddings and receptions.	Decorations and flowers appropriate for various types of weddings and receptions
		Types of corsages and bouquets
		Working with florist
	Work with bride and caterer to plan wedding reception.	Menus appropriate for wedding receptions
		Table arrangements for receptions
		Traffic plans for the receiving line and serving guests
		Working with caterer
	Assist with wedding and reception details.	Role of wedding consultant at rehearsals, wedding, and reception
		Appropriate attire for wedding consultant when attending rehearsals, wedding, and reception
	Use appropriate newswriting techniques.	Information included in wedding stories
		Importance of accuracy in recording names and facts

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
		Descriptive words to use for wedding gown, apparel of wedding party, and decorations
		Policies of local newspaper
26. Advise bride on wedding etiquette.	Provide information about wedding etiquette.	Types of weddings
		Wedding etiquette
		Wedding procedures
		Religious variations
27. Assist bride in planning wedding budget.	Answer questions related to the wedding budget.	Division of wedding costs
		Price ranges for wedding expenses
		Factors influencing the cost of weddings
28. Help bride select wedding apparel and trousseau.	Show garments suitable for specific type wedding.	Styles and fashions in wedding gowns and apparel
		Apparel appropriate for various types of weddings
	Show garments suitable for bride's trousseau.	Garments appropriate for varying seasons, climate, and situations

COURSE UNIT IX

FITTING PROCEDURES

OBJECTIVES: Examine the fit of a garment.

Apply appropriate techniques to fitting garments.

Propose alterations to correct specific fitting problems.

Describe procedures for handling garments to be altered.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
29. Analyze fitting problems of customer.	Identify characteristics of well-fitted garments.	Characteristics of well-fitted garments: Women's Men's
	Determine whether garment is the correct size for customer.	Ready-to-wear sizes
	Identify fitting problems by observing customer's size posture, and physique.	Fitting problems
	Use the principles of fit in providing ease, maintaining garment lines, maintaining grain, establishing set, and maintaining balance of a garment.	Principles of fit: Ease Line Grain Set Balance
30. Fit garments on customers.	Select appropriate tools for fitting a garment on a customer.	Preparing for fitting: Tools Procedures Measuring
	Examine design of garment.	
	Examine location of grainline.	

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
	Avoid fittings which result in violating the principles of fit, or in requiring extremely difficult alterations.	Fittings to avoid
	Examine neckline fullness, size, and height.	Fitting women's wear: Neckline fittings
	Examine size and height of collar.	
	Examine shoulder width and slope.	Shoulder fittings
	Examine width and length of bodice.	Bodice fittings
	Examine placement of darts in bodice.	
	Examine fit at waistline.	Waistline fittings
	Examine skirt size, noting areas which are too large or too tight.	Skirt fittings
	Check fit of waistband.	
	Examine sleeve circumference and length.	Sleeve fittings
	Check grainline of sleeve.	
	Check amount of fullness at armhole.	
	Examine fit of neckline, shoulder, bodice, and skirt of princess style garments.	Fitting princess style garments
	Examine bodice length and waistline shaping in shift garment.	Fitting the basic shift

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
	Examine the fit of waistline, hip, leg, width, and length of pants.	Fitting pants
	Fit coats.	Fitting coats
	Fit jackets and suits.	Fitting jackets and suits
	Examine fullness under the collar of men's jackets.	Fitting men's wear: Fitting jackets
	Check the width and slope of shoulders of men's jackets.	
	Examine fullness of men's jackets.	
	Check front overlap of men's jackets.	
	Check for pulling across back of men's jackets.	
	Fit waistline of men's trousers.	Fitting trousers.
	Fit crotch of men's trousers.	
	Examine width of trouser legs.	
	Check trouser length.	
31. Offer suggestions when requested for desirable alterations.	Suggest possible alterations to customer.	Determining alterations to correct specific problems
32. Mark or pin garment indicating the desired alteration.	Pin alterations with pins pointing in the correct direction.	Pinfitting
	Use chalk to mark alterations when appropriate.	Marking alterations

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
33. Estimate cost and determine pickup date.	Price alterations using an alterations price list.	Pricing alterations
	Determine pickup date from past experience or turnaround chart.	Estimating time for making alterations
34. Prepare a tag indicating alterations and giving instructions.	Complete an alterations tag for each garment to be altered.	Alterations tags
35. Make a claim check.	Complete a claim check for each garment to be altered.	Claim checks

COURSE UNIT X

COORDINATION OF PATTERN, FABRIC, AND NOTIONS

OBJECTIVES: Describe procedures for assisting customers in locating patterns.

Relate various factors to selection of fabric and notions.

Compute the amount of fabric needed for a sewing project.

Describe procedures for cutting fabric and trim.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
36. Locate patterns for customers.	Assist customer in determining correct figure type and pattern size.	Pattern selection: Types Size based on customer's figure type Size based on customer's measurements
	Locate correct pattern size and style.	Pattern filing system
	Record sale of pattern.	Pattern sale record
37. Assist home sewers with their selections of fabrics, patterns, thread, trimmings, and other notions.	Make suggestions regarding fabric selection when requested by customer.	Fabrics appropriate for different styles
		Relationship of elements and principles of design to fabric selection
		Shaping materials: Interfacings Underlinings Linings Interlinings

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
	Select correct thread for a variety of fabrics.	Sewing notions: Thread Types Sizes
	Select appropriate notions for fabric and pattern.	Fastenings Snaps Types Sizes Hooks and eyes Types Sizes Zippers Types Parts Sizes Buttons Types Sizes Selection Tapes, laces, and bindings Ribbons, braids, and bands Rickrack Fringe and pompons Lace and ruffles Edgings and ropes Other Beads and sequins
	Coordinate pattern, fabric, and notions.	Factors to consider when coordinating pattern, fabric, and notions
38. Determine the amount of fabric required for various sewing projects.	Estimate amount of fabric needed for various purposes.	Factors affecting the amount of fabric needed

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
39. Measure and cut fabrics and trim.	Measure and cut fabrics using appropriate techniques.	Procedures for measuring fabric Guidelines for cutting fabric Fabrics requiring special cutting procedures
	Measure and cut trim using appropriate techniques.	Procedures for measuring and cutting trim

COURSE UNIT XI

CLOTHING CONSTRUCTION TECHNIQUES

OBJECTIVES: Synthesize information which answers customers' sewing questions.

Utilize appropriate procedures for constructing display garments.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
40. Answer customers' questions about fabrics, patterns, notions, sewing supplies, equipment, and construction techniques.	Point out characteristics of a well-constructed garment.	Signs of a well-constructed garment
	Describe techniques for handling special fabrics.	Techniques for handling special fabrics
	Point out information on the pattern envelope and instruction sheet.	Information on pattern envelope and instruction sheet
	Describe procedures for altering patterns.	Pattern alterations
	Help customer determine correct pattern layout.	Pattern layouts
	Describe procedures for preparing fabric for cutting.	Preparation of fabric
	Answer questions about laying pattern, cutting, and marking.	Laying pattern, cutting, and marking
41. Construct display garments.	Select patterns, fabric, and notions for display garments.	Selection of patterns, fabrics, and notions for display garments
	Use the unit method of construction when making display garments.	Unit method of clothing construction

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
	Use appropriate clothing construction techniques when making display garments.	Clothing construction techniques
	Answer customers' questions about clothing construction techniques.	

COURSE UNIT XII

FASHION PROMOTION

OBJECTIVES: Describe fashion promotion.

Summarize the role of advertising in fashion promotion.

Utilize appropriate fashion promotion procedures.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
42. Help develop the store's fashion promotion program.	Keep informed about the store's fashion promotion program.	Fashion promotion defined Types of fashion promotion: Advertising Word-of-mouth advertising Publicity Display Special events Fashion shows Packaging How the retailer uses media for fashion promotion: Newspaper Radio Television Magazine Direct mail The promotion budget
43. Help plan, carry out, and evaluate the store's advertising.	Identify the persons responsible for planning, carrying out, and evaluating the store's advertising.	Retail store advertising
	Relate what is advertised to the store's promotion calendar.	The promotion calendar

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
	Identify the media the store uses for advertising.	Advertising media: Newspaper advertising Radio advertising Television advertising Direct mail advertising Other
	Determine the types of advertising the store uses.	Types of advertising Product advertising Institutional advertising
	Recognize own responsibilities in relation to the store's advertising plan.	The advertising plan
	Help select merchandise to be advertised.	Selecting merchandise for advertising
		Advertising appeals
	Help plan and prepare printed advertisements.	Printed advertisements: elements and principles
		Production of advertisements
	Keep records on the sales of advertised merchandise.	Evaluating advertising
44. Participate in the store's promotion efforts.	Help plan the store's sales promotions.	Sales promotion defined
		Planning a sales promotion
		Sales promotion budget
		Planning a sales promotion event
	Help prepare for special sales and events.	Special sales, a type of sales promotion
	Point out features of advertised merchandise for customers.	Importance of special events

COURSE UNIT XIII

FASHION DISPLAY

OBJECTIVES: Summarize the functions of the display department.

Identify props and fixtures used in fashion displays.

Describe procedures for making display signs.

Create effective store and window displays.

Describe procedures for maintenance of store and window displays.

Evaluate the effectiveness of store and window displays.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
45. Help plan, set up, maintain, and evaluate store and window displays.	Identify the persons responsible for the store's window and in-store displays.	Display department
	Select and construct decorative props for use in store or window displays.	Props or fixtures used in fashion displays
	Make merchandise signs for store displays.	Merchandise signs
	Help set up store and window displays according to prearranged plan, or using own ideas.	Store and window displays: Types Techniques Guidelines
	Follow recommended procedures for draping (rigging), assembling, flying, and moving merchandise used in displays.	Draping: On mannequins On backdrops
	Use appropriate techniques for maintaining displays.	Maintenance of store and window displays
	Judge fashion displays using guidelines for effectiveness.	Display effectiveness

COURSE UNIT XIV

FASHION SHOWS

OBJECTIVES: Plan a fashion show.

Utilize appropriate techniques to organize a fashion show.

Describe ways to publicize a fashion show.

Develop commentary for a fashion show.

Present fashion show commentary effectively.

Describe procedures for preparing a dressing room for models.

Use appropriate techniques to model garments and accessories.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
46. Help plan a fashion show.	Help develop plans for a fashion show.	Planning the fashion show: Type Theme Audience Budget Place and floor plan Merchandise Models Settings Music Lighting Pacing Responsibilities
	Assist with fitting and accessorizing clothes for a fashion show.	Organizing the fashion show: Fitting and accessorizing clothes

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
	Help coordinate models and merchandise.	Coordinating models and merchandise
	Help assemble accessories for each model.	Assembling accessories for each model
	Help write commentary cards for each garment to be modeled.	Commentary cards
	Record information on model sheets.	Model sheets
	Help plan run-off for a fashion show.	Run-off (line-up)
	Participate in rehearsal and run-through for a fashion show.	Rehearsal and run-through
	Help check out merchandise used in a fashion show.	Checking merchandise out of stock
	Help plan and carry out publicity for a fashion show.	Publicizing the fashion show: Publicity Tickets Programs Favors and giveaways
47. Commentate a fashion show.	Plan the commentary for a fashion show.	Commentary for fashion show: Role of the commentator Types of commentaries Writing the commentary Music as background Lighting
	Present the commentary for a fashion show.	Presenting the commentary

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
48. Model garments and accessories.	Help prepare the dressing room for models.	Preparing the dressing room for models: Supplies and equipment Care of clothing Organizing the merchandise
	Participate in selection and training of models.	Modeling apparel and accessories: Selecting and training models
	Collect garments and accessories.	Preparation for modeling garments
	Dress in garments and accessories.	
	Use proper makeup techniques.	
	Check overall appearance including grooming.	
	Protect the clothes being modeled.	Model's code of manners
	Cooperate in the fitting and dressing room.	
	Use various stances appropriate for garments being modeled.	Modeling techniques: Standing
	Execute turns smoothly and gracefully.	Pivoting
	Walk gracefully and smoothly when modeling and allow plenty of time for viewing the garment.	Walking Dancing
	Remain on the runway or stage and keep moving until the commentator has finished talking about the garment being modeled.	Timing

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
	Comply with the requirements of a specified fashion show.	Modeling assignments: Runway modeling Formal and informal modeling Tearoom or restaurant Departmental or storewide Television Showroom
	Use correct fashion show terms.	Fashion show terms
	Provide adequate information about garment to prospective customers as appropriate.	Informing customers about garment being modeled
	Help plan special fashion show.	Planning the special fashion show; Types of special fashion shows Film, tape, and television productions

COURSE UNIT XV

YOUR FUTURE IN FASHION RETAILING

OBJECTIVES: Analyze career opportunities in fashion merchandising.

Determine the functions of a fashion buyer.

Determine the functions of a manager of an apparel and accessories store or department.

TASKS	WORK EXPERIENCES	STUDY ASSIGNMENTS
49. Assume additional responsibilities in preparation for job advancement.	Determine career opportunities in apparel and accessories.	Career opportunities in fashion retailing
50. Assist in buying apparel and accessories for the store or department.	Help prepare a merchandise plan.	Functions of a buyer: Preparing the merchandise plan
	Assist in buying merchandise for the store.	Buying merchandise
	Help determine prices for new merchandise.	Pricing merchandise
	Assist in determining how well merchandise is selling.	Watching sales
	Work accurately with numbers.	Merchandise mathematics
51. Assist in the management of the apparel and accessories store or department.	Evaluate own abilities in terms of manager's responsibilities.	Functions of a manager: Recruiting and hiring Training employees Supervising employees Evaluating employees' performance Controlling expenses Preparing budgets and reports

INSTRUCTIONAL MATERIALS
FOR
STUDENTS

WHAT IS A COURSE OF STUDY?

INTRODUCTION TO STUDENTS

Bob: What's this new course of study we're going to be using in our occupational home economics class all about? The cover looks great, but I don't know about what's inside.

Kathy: I think it's going to be a big help to us both in class and on our jobs. We'll use it in class on the days when we're supposed to study about our particular jobs.

Bob: That should help, I guess. What do we do– start at the beginning and go straight through it?

Kathy: Not necessarily. The course of study is divided into units and topics related to tasks we might perform on our jobs. Our training plans will tell us which lessons to study. We will be studying in class about the things we are learning on our jobs.

Bob: You mean I don't have to go through all of it? That sounds great!

Kathy: Well, since jobs vary so much and the authors tried to include information for different kinds of jobs, there may be some units that won't apply to us right now. But I think it helps to know what else is going on where we work, or what some of the other job opportunities are. The more we know, the more successful we'll be on our jobs, and the better chance we'll have to get a job somewhere else.

Bob: I suppose you're right about that. Besides, I noticed some units, like the one on customer satisfaction, that would apply in one way or another to everyone who's an apparel and accessories employee. What if the course of study says to do something one way, and your supervisor wants it done another way?

Kathy: That probably won't happen, but if it should, always go by what your supervisor says. After all, the supervisor hired you.

Bob: Now I have another question. I saw references listed at the beginning of some of the topics. Do we have to read those? Isn't the same information in the course of study?

Kathy: No, the references include different information so it's important that we read them in addition to the course of study. I know it's a bother to read the references sometimes, but there would be no point in putting something in the course of study that was already available. Besides, I've found some information that wasn't assigned in the references that was helpful to me.

Bob: I saw questions, assignments, and suggestions for group work at the end of each topic. What's the difference? They all sound like work to me.

Kathy: The questions are to help us see if we understand what we've read, and the assignments give us a chance to apply what we've read to our jobs. The assignments help us see how the things we've learned relate to what we do. There's no right or wrong answer to an assignment; what we do is left up to us. The suggestions for group work give us a chance to work together on things we all need to learn. Working together gives us a chance to share problems and ideas. Besides, it's more fun than working by yourself all the time.

Bob: I noticed some unfamiliar words that were in italics and followed by definitions. I hope the course of study explains all the new words.

Kathy: I'm sure it explains most new words, but it's impossible to know every word that might be new to each and every student. So, when I don't understand a word, I look it up in the dictionary.

Bob: That's a good suggestion. I sometimes forget how helpful dictionaries can be!

Kathy: Any more questions?

Bob: Not right now. I want to do well on my job and I think the course of study will help me. I'm ready to get started on Unit I.

UNIT I-1

APPAREL AND ACCESSORIES CAREERS

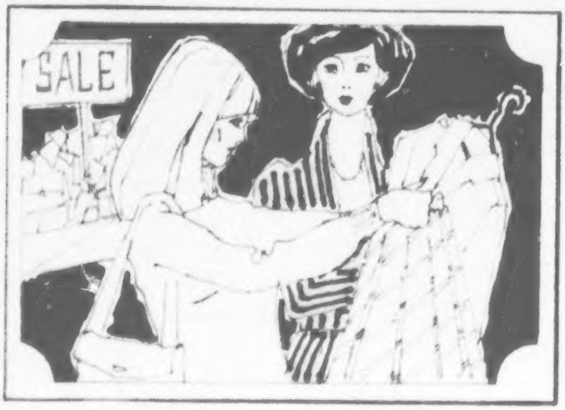
SUBJECT:	Job Responsibilities
TASK:	1. Follow instructions given by supervisor.
OBJECTIVES:	When you finish this lesson, you should be able to a. list entry-level job opportunities in the clothing and textiles field b. summarize job responsibilities of occupational home economics education student employees in various fashion-related jobs.
REFERENCE:	Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. iii-iv.

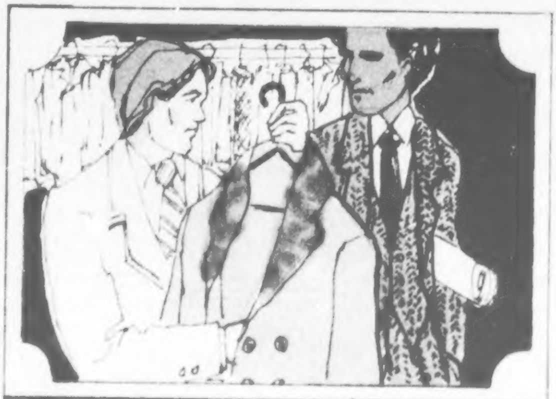
If you are interested in a career in clothing and textiles, you are interested in BIG BUSINESS! Fashion retailing is among the top ten industries in the world. One dollar of every 14 that an American spends is for apparel or accessories.

As a student in an occupational home economics education course, you may select from several jobs. While only a few occupations are listed here, the responsibilities within those jobs are extremely varied. The sale of apparel, or clothing, and accessories provides the entry-level employee many opportunities in retail stores. Retail stores are those stores which sell directly to the consumer. The size of the store, and the customers that store serves, will determine the experiences you will have. Generally, the smaller the store, the greater the variety of job responsibilities. However, working in a larger store may expose you to persons who are experts in some area in which you are interested. While retail sales jobs are not a major part of occupational home economics education, your responsibilities may include selling. Whatever your job, it will provide you with valuable training for more advanced jobs in the future.

Knowing the job responsibilities for each of these jobs is helpful in understanding the role of entry-level jobs in the store's operation. Following are the descriptions of jobs covered by occupational home economics courses.

TASKS PERFORMED IN APPAREL AND ACCESSORIES JOBS





Fashion Coordinator

The fashion coordinator's job is to make customers excited about new fashions. The fashion coordinator also works to satisfy customers with their new clothes. The fashion coordinator is in charge of the store's activities which promote new fashions. The entry-level employee assists the fashion coordinator in researching the fashion market, collecting fabric swatches, and planning and producing fashion shows. Depending upon the size of the apparel and accessories store, the employee may be asked to model in the shows. Other duties may include performing clerical duties, such as answering the telephone, taking messages, answering questions, filing, and keeping records. The entry-level employee also may assist in keeping the store or department neat and clean.

Apparel-Rental Clerk

The person responsible for renting formal clothes, or costumes, is the apparel-rental clerk. The entry-level employee may help determine the clothing needs of the customers, and show them appropriate garments. As an entry-level employee, you may assist the customer in choosing the style, color, and size garment. You may help also in choosing accessories, such as cuff links, cummerbunds, hats, shoes, etc. Proper procedures for ordering and reserving the garments may be your job, as well as explaining the rental fees and collecting them. You also may package the rented goods. When the garments are returned, you may examine them for damages. Making minor repairs to the garments, such as sewing on buttons, may be your responsibility. You may mark alterations and hem lengths and then make the alterations. You also may perform clerical duties, such as mailing or delivering the goods, receiving telephone calls, answering questions, and keeping books.

Model

A model must be a poised, well-groomed individual. The model wears and draws attention to sample garments or finished apparel for garment designers, buyers, sales personnel, and customers. You may model casual wear, formal wear, sportswear, or nightwear. Your posture and manner must demonstrate the quality of the garment, its style, and its design. Modeling may be done at fashion shows, private shows, or retail stores. As a model, you must be familiar with the garment so you can inform customers where and how the garment may be purchased. A model must be able to fit into the garments. The garments are not made to fit the model. Careful choice of accessories, hairstyle, and makeup is also required.

Wedding Consultant

Here comes the bride! Chances are that the wedding consultant is close behind. The wedding consultant advises those women about to become brides on all parts of the wedding. Although this is usually not an entry-level position, in some small stores you may assist with these duties. A wedding consultant follows the bride's wishes, but helps the bride determine the wedding etiquette and the wedding party attire. The consultant also may help the bride select a ***trousseau,*** those clothes worn on the honeymoon. Other responsibilities of the wedding consultant may be arranging for the wedding and reception facilities, the caterer, the photographer, or the florist. The wedding consultant may mail information on the store's services to a list of prospective brides. Then merchandise is presented to prospective brides and their bridal attendants. The consultant may be responsible for fitting and marking garments and accessories for alterations. Other responsibilities are numerous, whatever the bride needs help with. The wedding consultant's job is to please the bride and make the wedding run smoothly.

Garment Fitter

The garment fitter is responsible for making ready-to-wear apparel fit the customers as they desire. The entry-level employee studies garments on customers first to determine correct fittings for sleeves, waistbands, hems, pants legs, etc. Where necessary, the employee will pin altering folds or mark changes with chalk at seams, darts, or anywhere changes are required. The alterations are then recorded and specific instructions are attached to the garment. Some garment fitters, especially in smaller stores, will make the alterations themselves. Garment fitters who can do these alterations well are in great demand because of a shortage of such people in the industry.

Fabric Coordinator

A fabric coordinator works with home sewers. The entry-level employee may assist the sewers in selecting and coordinating fabrics, patterns, and notions. To do this well, the fabric coordinator must know fabric qualities and sewing techniques. Often, the persons best qualified to be fabric coordinators are persons who sew well themselves. The fabric coordinator advises on the quantity of fabric needed, then measures and cuts the fabric. Appropriate notions are then chosen. Ordering and receiving merchandise, preparing attractive store displays, and keeping the store clean may be additional responsibilities.

YOU THE EMPLOYEE

Although these job descriptions are the primary ones in which occupational home economics education students are employed, your actual job experience may include a combination of these responsibilities, plus additional ones. Regardless of your job title, you will probably:

1. Assist customers by answering questions, giving advice, or guiding them to sources of information.
2. Combine fashion rules with current trends.
3. Offer helpful tips, suggestions, or hints.
4. Point out the care of fabrics and how they wear.
5. Inform customers of current styles and trends in fashion.

Also, as a student participating in apparel and accessories career training, you will have certain obligations to your employer. Regardless of the tasks assigned, you must observe the rules and policies of the training station where you are employed. You may not agree with everything your employer does. You may think other procedures are better than those being used. You may not like some of the rules and policies. But you should not be critical of your employer or the company. You should be loyal to your employer and to the business where you are employed. Your employer wants an employee who is cooperative and willing to learn. A willingness to follow instructions, an interest in learning new procedures, and a cooperative attitude in adapting to the policies of the company are important to your success on the job.

The person who works in fashion-related areas leads an exciting and fulfilling career, whether it be on a part- or full-time basis. However, the fashion business is a fast-paced, ever-changing affair. The person working with fashion at the retail level must at all times work to serve customers, co-workers, and suppliers adequately. Time must be given also to stock merchandise, make displays, keep house, and do fashion research. You can see that such a rewarding career demands much time, patience, and persistence. The following chapters in this book will acquaint you with the insight and knowledge needed to take charge of a successful career in the retail fashion business.

QUESTIONS:

1. Fashion career opportunities for men and women in the United States are increasing each year due to ______________________________, ______________________________, and ______________________________.

2. Three factors which are important to your success on the job are ______________________________, ______________________________, and ______________________________.

3. List the six job titles assumed by occupational home economics education students in retail fashion occupations. Briefly summarize responsibilities.
   a.
   b.
   c.
   d.
   e.
   f.

4. Name three apparel and accessories careers you are interested in. Mention three qualifications for each.
   a.
      (1)
      (2)
      (3)
   b.
      (1)
      (2)
      (3)
   c.
      (1)
      (2)
      (3)

5. List four obligations to customers every employee in a fashion-related business should be aware of.
   a.
   b.
   c.
   d.

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ASSIGNMENTS:

I. Interview a person in your area who has pursued a career in a fashion-related area. Find out qualifications for the job, job responsibilities, special benefits, advantages, disadvantages, etc. Share your findings with other students working in fashion-related jobs.

II. Select an area of fashion that particularly interests you and investigate it in further detail. Consider the number of businesses in your area that employ people in the field, the types of positions open, the number of jobs available, hours, wages, and specific working conditions.

GROUP WORK:

I. Share your responsibilities with other students working in fashion-related areas with different job titles. Compare and contrast responsibilities.

II. Make a bulletin board depicting job responsibilities of the six occupational home economics education job titles associated with fashion-related jobs. Explain these to other students working in fashion-related jobs.

III. Ask an employee to speak to your class about the job responsibilities of a person who works in fashion retailing.

IV. View films or filmstrips on careers in fashion.

UNIT I-2

APPAREL AND ACCESSORIES CAREERS

SUBJECT: Self-Evaluation

TASKS:

1. Follow instructions given by supervisor.
2. Practice good grooming habits.
3. Dress fashionably.
4. Follow store rules, policies, and procedures.

OBJECTIVES: When you finish this lesson, you should be able to

a. list reasons an employee in a fashion-related job should dress the part
b. explain reasons personal dress should relate to the type of business
c. identify good grooming habits which contribute to appearing well-groomed daily
d. identify personal qualities and abilities needed to be successful in an apparel and accessories job
e. devise a system for periodical self-evaluation.

REFERENCES: Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. 22-24; 28-36.

Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 14-19.

Self-evaluation plays an important role in ensuring your success in an apparel and accessories career. By being aware of the first impressions you make you take the first step to success. By taking time to evaluate yourself periodically, you can increase your chances for continued success.

FIRST IMPRESSIONS

Suddenly, all eyes turn toward the person who has just entered the room! You are introduced to someone and something tells you that you want to know that person better. You dress with special care for your job interview; you want to look just right. What do these examples have in common? GOOD FIRST IMPRESSIONS!

The industry most concerned with helping people make the right first impression is the apparel and accessories industry. As an employee in the apparel and accessories industry, you must be concerned with making a good first impression on every customer you meet. You must show them that you are fashionable, attractive, and well-groomed. Customers must feel that you look the way they want to look. In fact, your image makes customers seek out both you and your store.

The fashion impression you make must fit the image of the store where you work. If you work in a sportswear shop, you should wear casual sportswear such as that sold in the shop. If you work at a high-fashion boutique, a high-fashion look will fit. But a high-fashion look may be out-of-place at a Western wear store. There, boots, jeans, and a Western-style shirt would be more appropriate.

Clothing and accessories are enhanced by good grooming habits. Poor grooming defeats the purpose of wearing attractive attire. Customers are turned off especially by dirty, messy hair, dirty skin, unmanicured nails, body odors, breath odors, and too much makeup.

Physical mannerisms also affect your first impression on others. A physical mannerism may be an excessive use of hands while talking, or the unconscious use of unpleasant facial expressions. Such mannerisms are an obstacle to your success in the field of apparel and accessories.

First impressions can be lasting impressions. Store employees are in contact with customers for only a few minutes. But during those few minutes the customer forms an impression of both the employee and the store. Those impressions determine whether the customer returns to the store or seeks help from the employee again.

EVALUATION PROCESS

The fashion industry is one of the fastest changing industries in the world. What is "in" today may be "out" tomorrow. For this reason, the evaluation process, both by yourself and by others, must be a continuing process for persons in apparel and accessories jobs.

Daily contact with the public, as well as with co-workers, increases the need for you to be aware of your personal qualities. Futhermore, teamwork is crucial in the career. If one member of the team falls down in her or his performance, everyone in the team suffers.

Businesses invest time and money in putting forth an image that is unique. Your image portrays a part of the store's character at all times. In other words, you represent the image of the particular store for which you work. This makes your self-evaluation even more important.

Employers expect you to fulfill the duties of your job. A continuous evaluation of yourself is the best means for being successful in the world of work. A written record of your working habits, checked periodically, is an excellent way to evaluate. Evaluation determines your shortcomings, but at the same time, builds your self-confidence. Many businesses require that their supervisors review employee job performance and work efficiency on a regular basis. From these findings, promotions, transfers, raises, and dismissals are determined. Listed below are some general questions employers ask in employee evaluation.

Does the employee

1. have enough knowledge to carry out the job?
2. freely carry out job responsibilities without always having to be told what to do?
3. ask questions when instructions are not understood?
4. get the job completed in a reasonable amount of time?
5. have an attractive appearance?
6. have a pleasant personality?
7. work well with co-workers?
8. desire to learn?
9. do sufficient quality work in relation to the amount of time spent performing the job?
10. organize his or her work time?
11. stay with the task until it is accomplished?

12. waste as little time as possible?
13. work adequately at all times, even if under pressure?
14. keep her or his work orderly, precise, accurate, and neat?
15. attend work on a regular basis?

Your employer can assist in your evaluation by providing an outside opinion of your performance on the job in both personal and professional areas. It is part of your job as an employee to listen to this evaluation, contribute to it, and above all, to learn from it.

QUESTIONS:

1. Your behavior and how it affects other people concerns the skills of ______________________________.

2. Shortcomings can be determined, and self-confidence can be built by periodical ______________________________.

3. An employee in an apparel and accessories job should dress the part because ______________________________.

4. Marc and Bud are new participants in an occupational home economics education class at Monroe High School. Both feel certain they want to pursue a career in men's apparel, but neither can find a job in which they are really interested. Mrs. Cooper, their teacher/coordinator, visited with each boy individually to help him decide which kind of job would suit his interest.

   After a lengthy discussion with Marc, she finds that he dislikes shopping for himself because he has difficulty finding clothes to fit his 6 feet, 7½ inch, 225-pound physique.

   After a conference with Bud, Mrs. Cooper learned that Bud is a sports nut. He is almost obsessed with football, soccer, and skiing.

   In what type of apparel store might each student be most satisfied? Why? How can these jobs satisfy their interests? Why is it important to satisfy their interests? How do their dress habits influence their job selection?

ASSIGNMENTS:

I. Answer the questions "What Kind of Employee Are You?" on the evaluation form, pp. 16-19. In what areas have you made improvement? How can you improve in other areas? Make a list of three characteristics which you marked "Seldom." Tell how you intend to improve in these areas. Make a list of those characteristics which you marked "Sometimes." Briefly tell what you can do to turn these into qualities you would possess "Most of the Time." After you have been at your training station for one month, again complete the evaluation.

II. Have your teacher duplicate copies of the evaluation form on pp. 16-19. Ask your supervisor to complete it. Afterwards, discuss ways you can improve. See if your supervisor's ratings and suggestions coincide with yours. Discuss any real differences with your teacher/coordinator.

III. List five desirable personality qualities you feel you always possess. Tell how these qualities are beneficial to you as an employee in a retail apparel and accessories business. List three traits in which you feel you need improvement. Briefly describe how working on these traits could improve your job relations.

IV. Complete one or more of the experiences described in this lesson's reading assignment from *Apparel and Accessories.* Ask your teacher to check your work.

GROUP WORK:

I. Design a bulletin board using the letters F–A–S–H–I–O–N and/or F–A–B–R–I–C. Write one word (or as many as you can think of) beginning with each letter that describes desirable personal qualities. Example: friendly, attentive, etc.

II. Write case histories in which undesirable physical and personality traits interfere with the job performance of a person employed in a fashion-related area. Exchange case histories and determine possible solutions. Let each group solve every case history. Discuss the different ways the situation was handled.

III. Complete the work sheet, "First Impressions," p. 20. Exchange papers with classmates and compare each other's first impressions.

IV. Develop a check list for evaluating job performance. Include the ten qualities or characteristics you feel to be most important. Have students evaluate each other according to the criteria you have established.

WHAT KIND OF EMPLOYEE ARE YOU?
(Evaluation Form)

Directions: Following each personal quality is a list of questions pertaining to tnat quality. Truthfully answer each question by placing a check mark (✓) in the appropriate column to the right. Indicate whether you can answer "Yes" to the question *Most of the Time, Sometimes,* or *Seldom.*

CHARACTERISTICS	MOST OF THE TIME	SOME-TIMES	SELDOM
1. *Appearance* Do you start the day with a smile?			
Do you check your appearance before going to work?			
Do you check your clothing for rips, missing buttons, and sagging hems?			
Do you wear appropriate undergarments?			
Is your skirt or pants length appropriate?			
Does your clothing fit properly without being too tight or too loose?			
Is your hair clean and neatly arranged?			
Females, is your makeup correctly applied in moderation on a clean face, not over old makeup?			
Are you clean-shaven? (Males, is your beard or mustache, if you wear one, neatly trimmed?)			
Are your teeth clean and is your breath fresh?			
Are your hands clean and your nails neatly manicured?			
Do you use an effective deodorant?			
Do you refrain from using excessive cologne?			
Are your shoes sensible, clean, and in good repair?			
Do you maintain proper posture when standing or walking?			

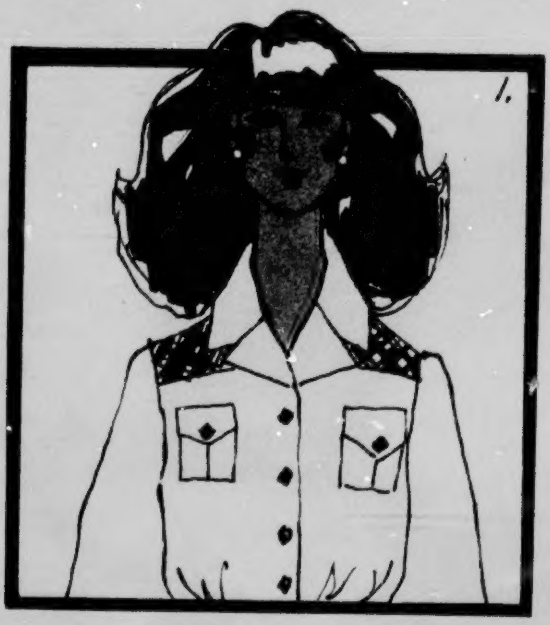
CHARACTERISTICS	MOST OF THE TIME	SOME-TIMES	SELDOM
2. *Health and Sanitation* Are you in good physical health?			
Do you eat properly and get plenty of rest?			
Do you watch your weight?			
Do you observe good sanitary practices?			
Do you avoid the excessive use of controlled substances, including alcohol?			
3. *Communication* Do you speak in a pleasant manner and a moderate tone?			
Do you have a reasonable command of the English language?			
Do you use good telephone manners?			
Do you take accurate messages?			
Do you listen carefully?			
4. *Cooperation* Do you observe and obey the rules and policies of the retail store?			
Are you willing to do whatever job is assigned to you?			
Are you willing to do jobs or routine tasks not originally assigned to you?			
Can you make adjustments to changes and unexpected situations?			
Do you cooperate with your co-workers? Your supervisor?			
Have you gained the friendship and respect of those with whom you work?			
Do you respect the authority of those for whom you work?			
Are you willing to try to work with someone in spite of a personality conflict?			

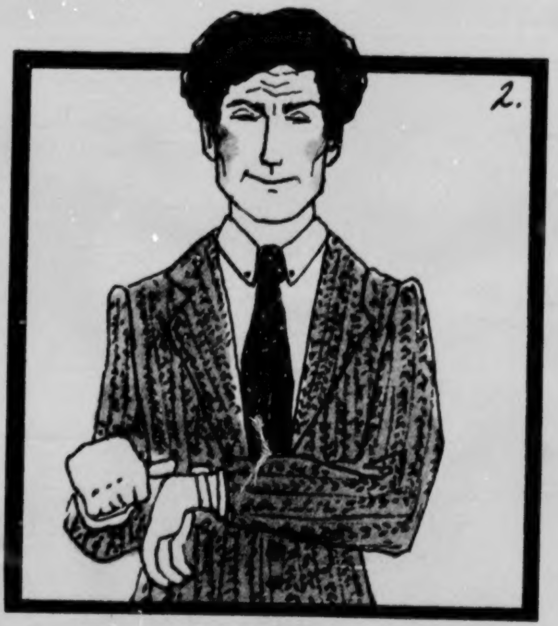
CHARACTERISTICS	MOST OF THE TIME	SOME-TIMES	SELDOM
5. *Courtesy* Are you pleasant while working?			
Are you always courteous, polite, and patient with fellow employees and your supervisor?			
Are you courteous, polite, and patient with customers?			
Do you respect the desires, interests, and opinions of others?			
6. *Dependability* Do you get to work on time?			
Do you miss work only when you are ill?			
Can you work without constant supervision?			
Do you stay in your assigned area?			
Do you pay attention to instructions and carry them out accurately?			
Can your supervisor depend on you for high-quality work?			
Can your employer depend on you to maintain high standards while doing repetitious work?			
Are you able to work under pressure without becoming nervous, irritable, or inefficient?			
Can your employer depend on your loyalty and honesty?			
7. *Self-control* Are you loyal to your employer, place of employment, and their policies?			
Can you accept criticism and remain friendly?			
Do you keep your temper under control?			
Do you avoid talking back to your supervisor?			

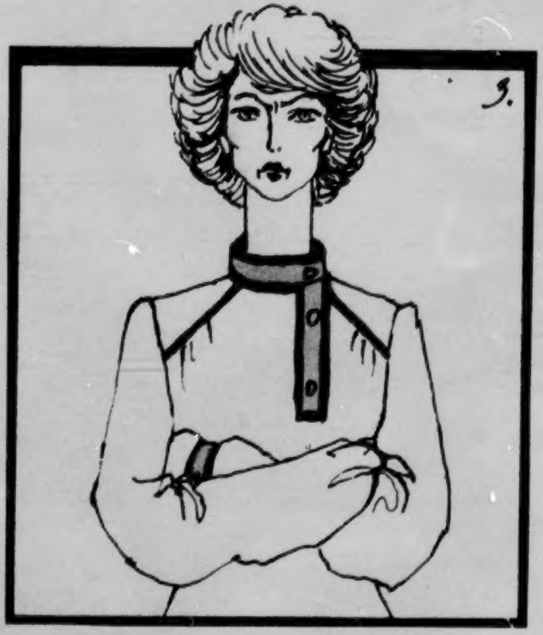
CHARACTERISTICS	MOST OF THE TIME	SOME-TIMES	SELDOM
8. *Work Habits* Does your work meet the standards of the store where you are employed?			
Do you work in a neat and orderly manner?			
Can you work without becoming bored or distracted?			
Are you careful, not wasteful, in the use of supplies and materials?			
Do you handle and use equipment carefully?			
Do you willingly accept and practice new or more efficient techniques?			
Are you prompt and efficient?			
Do you avoid wasting time?			
9. *Accuracy* Do you follow directions exactly?			
Do you complete tasks assigned to you?			
Do you complete tasks on time?			
10. *Initiative* Do you feel responsible for completing tasks assigned to you?			
Do you ask questions when you are not sure what is expected of you?			
Are you able to see what needs to be done without being told?			
Do you show leadership when you are in charge without being "bossy"?			
Do you use criticism as a basis for self-improvement?			

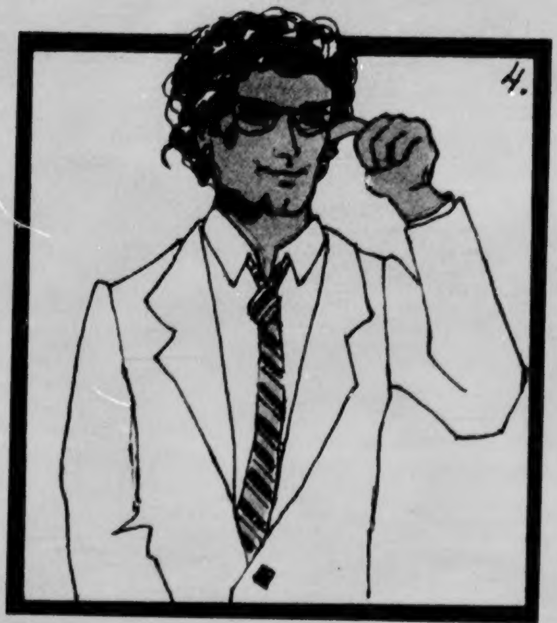
FIRST IMPRESSIONS

Directions: Assume you are a customer entering Watley's Department Store. Each of the four persons below are employed in a fashion-related job. On a separate sheet of paper write down your first impression of each. Tell how these first impressions may affect your decision to seek assistance, to return to Watley's, and to trust their assistance.









UNIT II-1

APPAREL RETAILING

SUBJECT: The Retail Store

TASK: 4. Follow store rules, policies, and procedures.

OBJECTIVES: When you finish this lesson, you should be able to

a. distinguish between different types of retail stores
b. illustrate typical store layouts
c. define terminology used in the retailing business.

REFERENCES: Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. 215-245.

Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 4-7.

The general store, one store where you could buy everything, is almost gone from the American scene. Today, apparel and accessories are found in many types of stores. The more you know about retail stores and retail store terminology, the more employable you will become.

TYPES OF STORES

In addition to the customary types of stores, several other types of stores have developed in the past several years. One specific type that is "in" is the *boutique,* which is a European concept. The goal is to give the customer a feeling that the merchandise all goes together. In the boutique, merchandise is displayed in a much homier atmosphere than that used by larger stores. Antique furniture, modern display racks, sports equipment, etc., replace the more usual wall display units and floor racks. Some larger department stores are using this idea by including a number of boutiques within their stores. A designer clothing corner is an example of an in-store boutique. The aim of this is to "put-it-all-together" in such a way that the display actually shows the customer how to coordinate garments and use fabrics. This is helpful to the customer. The fashion industry has long used this technique of displaying merchandise. The fabric industry is following suit. For example, shops specifically for Hawaiian prints, designer fabrics, or imported materials are found in towns throughout the United States.

Another type of store which is becoming popular is the *factory outlet* store. In the past, these stores were located only in large cities where the merchandise was manufactured. Because of popular demand, factory outlets are opening in towns and cities throughout the nation. Factory outlet stores are unique because their merchandise is in the form of seconds or irregulars. *Seconds or irregulars* are not always inferior articles. Instead, they are quality garments, fabrics, or notions that did not meet the standards for top-quality merchandise when inspected in the factory. For example, a shirt may have a broken button, or the fabric may have a slight flaw, or a seam may be ripped. Labels are usually cut out of the garments. Many leading brand name manufacturers of top-quality apparel request this in order to maintain an image of superior quality items.

The factory outlet store does not concern itself much with displays, advertising, interior design, or other merchandising techniques. Because of the lower cost of operating and the fact that goods may be lacking somewhat in quality, the factory outlet sells merchandise at lower prices. Brand name merchandise at reduced prices is the major reason so many people enjoy shopping at factory outlet stores.

RETAIL UNITS

Today you often see several different types of stores clustered together in a *shopping center* or *shopping mall.* A shopping mall is different from a shopping center in that all businesses are located under one roof with large connecting hallways or corridors between stores. These passageways are usually big enough to allow passage of crowds of shoppers. There may be ample space for special attractions such as car shows, painting displays, or seasonal decorations. In contrast to the shopping mall, the shopping center groups its stores in a common area with one large parking lot.

The shopping center and shopping mall provide several advantages for both the retailer and the consumer. The retailer is able to cut building costs by building along with other merchants. Maintenance costs of facilities, such as parking lots and water fountains, often are divided among the retailers. Groups of retail units often can provide services to employees that can not be supplied by the individual retail store. Services may include cafeterias, break rooms, discounts between stores, group insurance plans, or self-improvement plans.

The developers of shopping centers and shopping malls keep the consumer's interests and needs in mind. A customer can usually park once, shop in a number of different stores, eat a meal, relax at a movie, snack, and engage in recreational activities and cultural events all in the general area. Often the shopper can move from activity to activity without stepping out-of-doors.

LAYOUT OF STORES AND DEPARTMENTS

Easy access to a number of stores and departments within stores is good only if the customers know their locations. It is important that all employees know where stores and departments are located so they can guide customers to these points. Customers will not become frustrated and their time will not be wasted in seeking a specific place. A knowledge of the departments in the store is helpful also when an employee assisting a customer does not have the merchandise in her or his department. Positive customer relations will increase if the employee can direct the customer to the proper department promptly. For instance, Mrs. Simpson had been looking all morning and afternoon for a ski sweater for her brother. At the end of a very tiring and unsuccessful search, she entered McDougal's Department Store. She described what she wanted to Jerry, the assistant to the fashion coordinator. Jerry responded by saying, "I think I know just what you are looking for. Our young men's department has a large selection of ski sweaters. Go all the way down this corridor and turn right at the escalator. The young men's shop is on the left with a big sign. Ask for Jenifer. I believe she will be able to help you find a sweater." By letting Mrs. Simpson know where the merchandise could be found, Jerry gained the good will of his customer and saved Mrs. Simpson time and effort at the end of a long day.

Department stores frequently rearrange and alter their floor plans. It is a good idea to tour the store each week for a few minutes to check any rearrangements.

Knowledge of the various types of retail stores contributes to your understanding of the retail business. Furthermore, knowing the location of various stores and departments broadens your capacity to perform successfully in the world of fashion retailing.

QUESTIONS:

1. What constitutes a department store according to the U.S. Department of Commerce?

2. a. Name four well-known department stores in the United States.
   (1)
   (2)
   (3)
   (4)

   b. Name two well-known department stores in your area.
   (1)
   (2)

3. Name three apparel and accessories departments that may be found within a department store.
   a.
   b.
   c.

4. What is the budget department?

5. a. How do specialty stores differ from department stores?

   b. Name two specialty stores in your area.
   (1)
   (2)

6. a. What is a boutique?

   b. How does it differ from other types of stores?

   c. Name several boutiques in your area.

   d. Describe their appearance.

7. a. What is a self-service or discount store?

   b. How is it able to pass on savings to the customer?

   c. Name several self-service stores in your area.

   d. Name two advantages and two disadvantages of shopping in a discount store.
   Advantages:
   (1)

   (2)

   Disadvantages:
   (1)

   (2)

8. a. Why are catalog or mail-order businesses important to our society?

   b. Why should persons employed in these areas have knowledge of fashion and fabric trends?

9. Contrast shopping for an article of clothing in a department store, a specialty store, and a discount store. How is each store different from the other types of stores?
   a.

   b.

   c.

10. How is a factory outlet store different from a discount store?

11. List three ways in which the National Retail Merchants Association can be beneficial to retail stores.
    a.
    b.
    c.

12. Why is it important for retail businesses to have some means of organization?

13. Name three advantages of shopping for a shirt at a shopping center or shopping mall.
    a.

    b.

    c.

14. Name three advantages of shopping for a shirt at a specialty store.
    a.

    b.

    c.

ASSIGNMENTS:

I. Complete the "Retail Terminology Spiral" on p. 26. [NOTE TO TEACHER: Answers for the spiral are on p. 389.]

II. Complete the experience described in this lesson's reading assignment from *Apparel and Accessories.* Ask your teacher to check your work.

III. Make a list of all of the types of retail stores in your town, community, or surrounding area. Next, list specific stores which fit under each category.

IV. Look through the list of words and definitions in the glossary on pp. 225-240 of *Fashion Marketing & Merchandising.* List ten words related to your job responsibilities. List ten words you have heard used at your training station which you cannot define. Write the definition of these words; study them each day until you feel comfortable using them in your job.

GROUP WORK:

I. Work in groups according to the type of store where you are employed. Make a list of your job responsibilities. Compare and contrast these responsibilities with those of students who work in different types of stores.

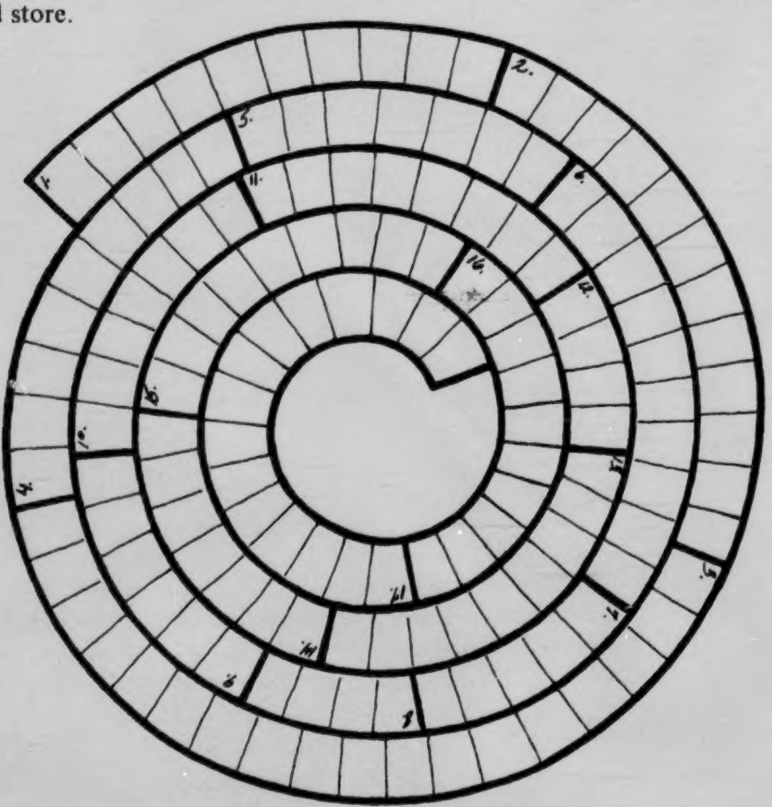
II. View a film or filmstrip on retailing. Outline the main points of the film. Discuss the film or filmstrip with other apparel and accessories employees. How did the information relate to the store where you are employed? How can the information help you better understand the retailing process?

III. Role play the following situations: Assume that your classmates want to visit the store or department where you work.
    a. Give specific directions regarding the store's location. Assume your classmates have found the front entrance to the store. Give directions for reaching the area where you work. Ask your classmates to evaluate the clearness of your directions.
    b. Assume your classmates have found the store and the department or area where you work. They are interested in purchasing a billfold. Tell them where they can find one and how to get there. Your answer may be directions to a display in your department, to another department or area in the store, or to a nearby store.

RETAIL TERMINOLOGY SPIRAL

Directions: Read each definition listed below. Write the correct word in the appropriate spaces on the spiral.

1. New products placed in a store to determine if customers will buy.
2. System of allowing employees to sell in several departments or areas of the store.
3. Ongoing record of sales and stock within a department or entire store.
4. Form representing a human body on which merchandise is placed.
5. Methods of purchase allowing the customer to pay for merchandise partially, then complete the purchase on a gradual basis without paying interest while the store keeps the merchandise.
6. Home sewing fabric sold by the yard.
7. Sales goals to be reached by an individual salesperson or department.
8. Indication of an error in writing a sales slip or ringing the cash register.
9. Apparel and accessories which are appropriate for males and females.
10. The amount of people who enter a store or department.
11. Program in which you learn the procedures and policies of a job.
12. The part of a price tag which is used for keeping merchandise records.
13. Term used for ready-to-wear apparel, accessories, piece goods, linens, etc.
14. Merchandise that is too soiled or damaged to sell in the department for which it was intended.
15. Term referring to processes involved in retailing such as sales, advertising, promotion, merchandising, etc.
16. When an item carried by a store is not available.
17. Denotes a value of money, usually a gift, which a customer can spend for merchandise in the designated store.



UNIT II-2

APPAREL RETAILING

SUBJECT:	Business Procedures
TASK:	4. Follow store rules, policies, and procedures.
OBJECTIVES:	When you finish this lesson, you should be able to a. exhibit characteristics of a good employee by following personnel policies b. communicate with employer and employees by becoming "a member of the team" and working cooperatively c. give examples of reasons for using clientele books d. associate the necessity for neatness and accuracy with the importance of keeping efficient records e. point out guidelines to follow when handling money.
REFERENCE:	Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 39-52; 246-249.

Owners and operators of retail businesses invest much time, money, and energy in their employees. In return, the employee should follow the policies of the business. Although policies differ among stores, some basic rules apply to most apparel and accessories employees.

BUSINESS PROCEDURES

Business procedures in a retail apparel and accessories business involve operating the cash register; computing charges; making change; opening and closing the register; figuring merchandise counts, reorders, and markdowns; and computing turnover. These procedures may include accepting checks and credit payments. Business procedures also include observing personnel policies related to reporting to and leaving from work, absenteeism, tardiness, dress codes, telephone usage, and other rules of the business.

Personnel Policies

Policies are somewhat like laws. They are made to encourage desired behavior for all employees. This leads to the smooth and efficient operation of the business. Most businesses provide some type of orientation or training session for new employees. Policies often are explained there. You should become familiar with the policies of your training station as soon as possible. Failure by an employee to observe and follow the policies may result in disciplinary action, or dismissal from the job. Some general policies for employees include the following.

> *Time.* Reporting to work and leaving work are recorded in a variety of ways. Some businesses simply require their employees to tell the supervisor that they have arrived or are leaving. Many businesses now use time clocks which the employee must "punch in" when arriving and "punch out" when leaving work. Some businesses even request that employees enter and leave from a specific door where their arrival and departure times are recorded by a timekeeper.

Absenteeism. Retail stores divide their work load in such a way that every employee must report to work in order for the operation to run smoothly. Many persons depend on your services, and you are needed every day that you are scheduled to work. In the event of an emergency, such as personal illness or a death in the family, notify your supervisor as soon as possible so that rescheduling can be done. Those times when you would like to attend functions such as a wedding, a family affair, or a school function, ask permission for time off well in advance. Your chances of having time off are much greater when you tell your supervisor the truth and inform her or him ahead of time so that she or he can make arrangements for your absence. An excessive number of unexcused absences can lead to dismissal.

During working hours, your supervisor should know where you are at all times in case an emergency occurs. Do not leave the premises without your supervisor's permission.

Tardiness. Reporting to work on time is important. Your tardiness means your work will be undone, which means other employees will have to double up to do it. If you find that you cannot report to work on time because of an emergency, notify your supervisor as early as possible. Repeated tardiness is a reason for dismissal.

Dress codes. These are designed to promote high standards among employees and to project the store's image. Departments within the store may have their own dress codes because of the type of merchandise handled. You are responsible for knowing the policy and should dress accordingly. Personal neatness and absolute cleanliness are essential.

Telephone usage. Telephones are placed in businesses for business use. An employee should not use the telephone for personal calls. When you must make a personal phone call, use a pay phone. By using the pay phone you will leave the business telephone lines open for important calls. If you receive a personal call at work, keep it very brief.

Misuse of work time. Loafing, idleness, gossip, visiting with friends, horseplay, and disorderly conduct represent a waste of time. Misuse of time by one or two employees interferes with employees who are trying to do their work. Furthermore, this is offensive to customers.

Use of abusive language. Watch your language. Cursing or loud abusive language is out of line on any job. Use the best grammar you can, and work on improving it if necessary. There is never an excuse for discourteous or sarcastic language with other employees or customers.

Smoking and eating. Most businesses have specific rules pertaining to when and where employees may smoke and eat. You need to understand and follow policies regarding breaks and lengths of mealtimes. You should not chew gum while on the job.

Alcohol and drugs. Drinking alcoholic beverages and using drugs while on the job is forbidden. Reporting to work under the influence of either drugs or alcohol would be cause for dismissal.

Injury of employee or customer. Most businesses have a strict policy of recording injuries when they occur. Job injuries must be recorded properly in employment records. Businesses require that certain forms be filled out when an accident occurs.

Employee discounts. A discount is a benefit given to employees working at the store. This extra bonus is like money added to the paycheck. Misuse of this privilege could result in disciplinary action. For this reason avoid buying things for other persons and never allow another person to use your discount card.

Employee purchases and personal items. Most stores have special rules for packages and personal items. Many times packages must be left at the employee entrance or in a designated spot. Always protect yourself by saving all sales receipts from personal purchases. Also, never sell yourself something and pay for it yourself. Some stores have policies against purchasing items while on duty.

Employee returns. Many places have special policies to follow when an employee returns something. Never return or credit yourself with anything. Never take money out of the register to give back to yourself.

Salary disclosure. Many businesses have strict policies regarding the discussion of wages among employees at any level. Salary is a very personal thing and feelings are very sensitive in this area. Some people do not understand the reasons salaries vary. Discussion of these matters strains working relationships among employees.

Store security. Every store has security staff whether it is a separate department or the entire employee staff. Some stores have electronic devices with special sensory tags to detect shoplifting. Other stores have a security staff which constantly looks for shoplifters. All employees are important elements of the security staff. Without your eyes to alert security, many shoplifters would go free. Cameras also are used in stores and shops. Sometimes pictures of known shoplifters are posted to alert employees.

WORKING WITH OTHERS

The apparel and accessories employee who wants to be successful should examine his or her attitudes toward the employer, other employees, and the job itself. The relationship between these attitudes and success on the job cannot be overemphasized.

Attitude Toward Employer

An important attitude to develop is loyalty to your employer. Your loyalty can be expressed through your willingness to observe rules and policies of the business. The ability to follow directions and accept suggestions and criticism will improve your job performance. Your supervisor's comments are meant to help you do a better job. An open mind is an assest on any job.

Attitude Toward Fellow Employees

Work efficiency and job satisfaction are improved with a cooperative team spirit among employees. A friendly manner, a willingness to do your share of the work, and respect for the knowledge of more experienced employees contribute to good relationships with fellow employees. Good team morale encourages pleasant working conditions, which further promotes the image of the store.

Attitude Toward the Job

An apparel and accessories job deserves your undivided attention and best efforts. The employee should exhibit a genuine interest and a positive attitude toward the job. These attitudes will help the employee perform well on the job.

Rotating Job Responsibilities

Rotating job responsibilities is a splendid means of learning by assisting co-workers. By rotating work duties, you are able to broaden your work experience. This enables you, the employee, to gain firsthand knowledge of what is involved in each phase of your particular job area. Many training programs suggest that new employees spend a certain amount of time in several areas before selecting a permanent area. Other training programs require periodic rotations of job responsibilities among all employees.

Perhaps the role of rotating job responsibilities can be illustrated further in the following skit. Picture yourself in this situation.

Bill and Lisa check the schedule:

Bill: Guess I'll check the schedule for today.

Lisa: What responsibilities did you get?

Bill: Display and unit control–I think I'll enjoy the display because I can be creative, but unit control is horrid, or so I've heard.

Lisa: Oh, it's not so bad. I had that two weeks ago. As long as you do everything carefully and try not to hurry until you learn the job well, you'll do O.K.

Bill: What exactly do you do?

Lisa: Well, unit control will help you to understand how buyers place their orders. I would never want to work in that area permanently but it's important.

Lisa arrives at her work station:

Tim: It's about time you got here; you are 15 minutes late.

Lisa: What's the hurry? Where are you going? Wait, what's all this?

Tim: My shift's over and I've got a date. Don't worry; you'll figure it out. Bye.

Lisa: Betty, would you mind explaining what all this stuff is for?

Betty: Well, Lisa, I don't really know, but we can sure look through it and find out.

Lisa: Oh, thank you!

Betty: Oh, I know what it is. I did this last week while I was filling in for the girl on vacation. I'll get things all organized if you'll clean out my fitting rooms. O.K.?

Later:

Lisa: The rooms sure were messy but they're all straight now.

Betty: This is all ready now. All you have to do is. . . *Betty explains.*

Lisa: Wish me luck. One good thing, after I've done this, I'll at least know what to do if Tim is ever sick or off for the day.

While on break Lisa sees Bill:

Bill: Lisa, what do you think of this display?

Lisa: O.K., but it lacks something. Let's try this.

Bill: That's it! Looks great.

Betty calls to Bill:

Betty: Bill, could you help me color-coordinate the jeans wall?

Bill: Any other time I would, but now that I've got all my work done I want to work the crossword puzzle that was in this morning's paper.

One of the most important factors in working as a member of the apparel and accessories team is to look for jobs when your own tasks are completed. Assisting other employees provides additional job experiences and lets the other employees know that you are cooperative. *Flexibility* is another important trait. Emergencies may occur which disrupt the usual work schedule and you may be asked to do some extra task or help other employees with their jobs. The ability to change your activity or line of thought quickly is part of being flexible. Which employees in the skit showed these qualities? Which did not?

TASKS IN A RETAIL BUSINESS

Other important tasks in retail apparel and accessories jobs include maintaining clientele books, recordkeeping, and accuracy in handling money and in making math calculations.

Clientele Books

A common aid to communication between employees and established customers is through *clientele records.* A clientele record is a book in which the employee lists the names, addresses, telephone numbers, sizes, likes, dislikes, birthdates, and anniversary dates of customers. This book may be in the form a a decorative printed book, a card file, or a spiral notebook.

Clientele books are used periodically for contacting customers either by telephone or through the mail. You may want those on your clientele list to be the first to know of sales, or to inform them that new merchandise has arrived. The books also help persons choose gifts for the customer. It is a good idea to follow customers' purchases with thank you notes.

Some stores have rigid rules for using clientele books. Some specialty stores request that information within these books remain confidential. Many apparel stores revise and update these records frequently. You may find that your supervisor will suggest that you add a specific number of names to the list weekly or that you contact a specified number of customers each week.

Recordkeeping

Accurate and neat recordkeeping is extremely important in any type of retail business. Carelessness in keeping records can cause many problems. Make it a habit always to write neatly and legibly on any form you may have to fill out. Some businesses may require you to initial anything you write. This makes it easier to track down errors and also aids in evaluating work performance. It is a wise idea to always double-check your work. For some reason, mix-ups and errors in addition occur when you least expect them. A mistake in filling out a form or in keeping records may result in errors which represent a lot a money.

Money and Math

Money is what the retail business is all about. The money you deal with goes in the cash register. The accuracy with which it gets there is dependent upon the manager, cashier, and salesperson. Most registers, regardless of age, operate by the same basic procedures; however, the means by which this process is handled will vary from store to store. Your supervisor will tell you the exact way to deal with such instances as overrings, underrings, and errors. It is essential that you understand this because money in the register must balance with money in the books at the close of the day. An error in operation may result in an imbalance in records. Procedures for working machines in various situations are discussed in the readings.

Handling cash accurately also means examining the cash and currency to make certain it is genuine. To clarify this, let's take the instance of Mr. Wonderful Wayne. Mr. Wayne asks for Nancy Naive's assistance in selecting a shirt. After some time and a lengthy discussion, he finally makes a decision. Nancy rings the purchase. It costs $25.25. Mr. Wayne hands Nancy two bills and one coin. Nancy accepts the cash without hesitation and Mr. Wayne leaves the store with his new shirt. The next person to use the register notices something strange about the money. The coin upon examination is not a quarter. Instead, it is a one-dollar coin, a coin slightly larger than a quarter. The five-dollar bill Mr. Wayne gave is altered. Close examination reveals that the bill is actually a one-dollar bill with four corners from four five-dollar bills superimposed on the one-dollar bill. This counterfeit attempt was actually discovered in a retail store.*

Examine all money that you handle with care. Count carefully and be sure that the customer understands your procedure for counting change. Sizes and denominations of money can be deceiving. Many times customers do not realize they are paying incorrectly. Customers appreciate your honesty, even if it is not in their favor.

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*By permission from M. Cuin Grigsby, Jr., owner of Grigsby's Rag Doll, Inc., *On Being a Rag Doll.*

Checks and Credit Cards

Accepting checks and credit cards involves as much know-how as handling money. Those who collect payments from checks and credit cards must exercise caution in accepting them. Businesses lose millions of dollars each year because of bad checks and bad charges. Research shows that 65 percent of all bad checks are for amounts between $25 and $35 and that the check number on these checks is between 101 and 150. Be aware of checks that fall into these two categories by making certain you obtain proper information and identification from the card or check holder. Your employer will tell you the proper information to obtain.

Since most banks operate with a computer system, make it a habit to check for individual account numbers on checks. If a check does not have a series of numbers indicating an account number, the computer cannot process it. This is the same as writing a "hot check." Account numbers are located next to the bank transit number. An example is provided in the illustration below.

:111304828: ▪ 14 - 333 - 7

The individual account number is always to the right of the bank transit number. The reading assignment for this lesson gives additional pointers for accepting checks and credit cards.

While efficiency in handling money matters is a major part of the retail business, it is only one part of the business. A successful employee in retail clothing also must keep accurate account of other functions within the business. Those who work in retail stores must have the desire and willingness to work cooperatively with all types of people. Above all, they must understand the importance their job plays in the fashion/fabric industry, and take it upon themselves to be responsible and dependable employees.

QUESTIONS:

1. Merchandise sales, returns, layaways, and exchanges are recorded on the ________________ ______________________________.

2. Number the following steps for using a cash register in the order they should be performed. Place a letter from 1 to 5 in the blank provided to indicate when the step would be performed.
   ______ a. Correct cash register errors.
   ______ b. Open the register.
   ______ c. Replenish the change fund.
   ______ d. Close out the register.
   ______ e. Ring up sales, returns, exchanges, layaways, employee sales, mail or delivery charges, and alteration charges.

3. Money used to make change for the day is called the ______________________________.

4. In a return or exchange of merchandise the customer is usually issued either a ____________ ____________________________ or ______________________________________.

5. When customers pay a small deposit to have merchandise set aside for them with a certain amount of time to pay the balance, the service is called ______________________________.

6. a. Is the charge for mailing taxable?

   b. Is the charge for alterations taxable?

7. The use of a clientele book helps to establish a bond between customer and employee by
   ______________________________,
   ______________________________,
   and ______________________________.

8. List five instances in which an employee in an apparel and accessories store must use math.
   a.
   b.
   c.
   d.
   e.

9. Give three reasons why accuracy and neatness in filling out forms is important to the customer, store, and employer.
   a.
   b.
   c.

10. List five basic guidelines for handling store credit cards or bank credit cards.
   a.

   b.

   c.

   d.

   e.

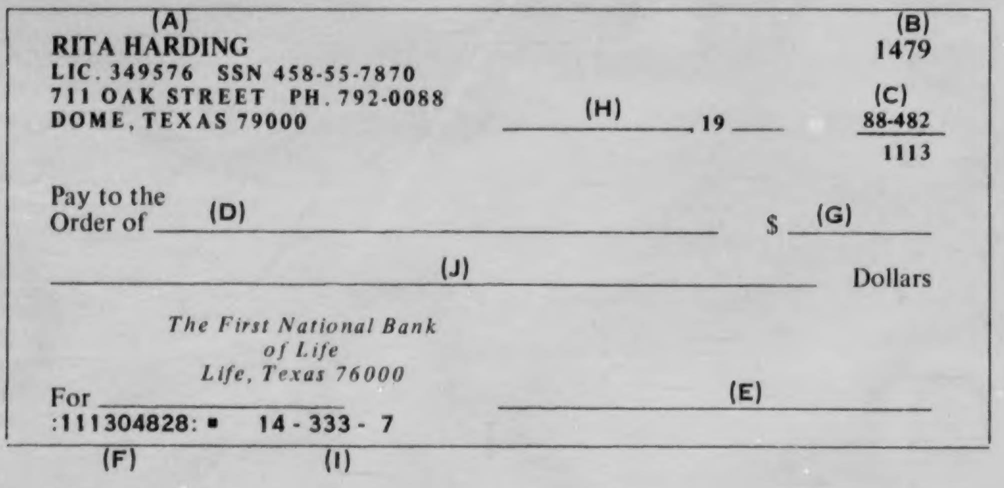
11. It may be necessary to void a sales slip from a cash register when:
   a.

   b.

   c.

12 Why is it important to report to your supervisor immediately any shortages or overages?

13. Name the lettered parts of the check below in the spaces provided.


(A)
(B)
(C)
(H)
(D)
(G)
(J)
(E)
(F)
(I)

RITA HARDING
LIC. 349576 SSN 458-55-7870
711 OAK STREET PH. 792-0088
DOME, TEXAS 79000

1479

88-482
1113

________, 19____

Pay to the Order of ________________ $ ________

________________ Dollars

The First National Bank
of Life
Life, Texas 76000

For ________ ________________

:111304828: ▪ 14 - 333 - 7

a.
b.
c.
d.
e.
f.
g.
h.
i.
j.

ASSIGNMENTS:

I. If a clientele book does not exist in your store, ask your manager if you can begin one. Plan the format for the book and the information to include, and explain these to your classmates.

II. Complete the worksheet "Making Change" on p. 37. Compare your answers with those of classmates.

III. Find out your training station's policies regarding the following. Write them on paper and keep in your teacher's file. Discuss them with your teacher.

- Time
- Tardiness
- Absenteeism
- Dress code
- Telephone usage
- Injuries
- Employee discounts
- Smoking and eating
- Employee purchases
- Employee returns
- Store security
- Clientele books
- Recordkeeping
- Accepting checks
- Accepting credit cards
- Alcohol and drugs

IV. Complete one or more of the experiences described in this lesson's reading assignment from *Apparel and Accessories.* Ask your teacher to check your work.

GROUP WORK:

I. Brainstorm with other employees in apparel and accessories stores, or other classmates employed in retail stores, and list ways of assisting other employees on the job.

II. Role play a situation in which a co-worker:
  a. is selfish and will not assist others.
  b. is helpful in assisting others.
  c. neglects personnel policies.
  d. is very observant of personnel policies.

  Present the role play situations to other students who work in retail businesses. Follow up with a discussion of pros and cons.

III. Write mock postcards to classmates not in fashion-related jobs. Pretend these persons are on your clientele list and you have just received a shipment of new merchandise.

IV. Compare a record that is neat and accurate with one that is sloppy and inaccurate.

MAKING CHANGE
(Worksheet)

I. Follow the correct procedure for counting out change to a customer. Use play money to count out the change. (a) Write the correct denomination needed to make the change in the space provided. (b) Working in teams of two, take turns counting the change to each other.

Total Bill	*Money Received*	*Correct Change Given*
1. $ 1.25	$ 2.00	a. ____________________
		b. ____________________
2. $ 1.25	$ 5.00	a. ____________________
		b. ____________________
3. $ 1.79	$ 2.00	a. ____________________
		b. ____________________
4. $ 1.79	$20.00	a. ____________________
		b. ____________________
5. $ 2.35	$ 3.35	a. ____________________
		b. ____________________
6. $ 7.98	$ 8.03	a. ____________________
		b. ____________________
7. $13.87	$14.02	a. ____________________
		b. ____________________
8. $15.03	$50.00	a. ____________________
		b. ____________________
9. $17.65	$20.00	a. ____________________
		b. ____________________
10. $19.20	$50.00	a. ____________________
		b. ____________________

II. In the following amounts, write the least possible number of coins you can give a customer. In the brackets, list the coins used.

a. 21¢ ____________ [____]

b. 18¢ ____________ [____]

c. 37¢ ____________ [____]

d. 94¢ ____________ [____]

e. 17¢ ____________ [____]

f. 47¢ ____________ [____]

UNIT II-3

APPAREL RETAILING

SUBJECT: Stocking Merchandise

TASKS:
5. Take inventories and stock counts of merchandise.
6. Receive and check merchandise.
7. Price mark merchandise.

OBJECTIVES: When you finish this lesson, you should be able to
a. define merchandise terminology
b. associate merchandise terminology with its role in apparel retailing
c. list steps to follow in working stock
d. describe various types of price tickets
e. discriminate between various methods of pricing
f. develop ways to move (sell) merchandise
g. discriminate between different types of inventories
h. outline purposes of various types of inventories
i. point out steps to follow when receiving stock
j. summarize actions to take for controlling merchandise in the stockroom.

REFERENCE: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 163-167; 171-185.

Stock work is the first duty assigned to new employees in many retail stores. The tasks in stock work teach the new employee the types of merchandise carried, the sizes, the colors, the fabrics, the prices, and the coding system used on price tickets. This knowledge will help the employee in selling, displaying, or promoting the goods sold in the store. Employees cannot sell effectively unless they first know the merchandise. Stock work acquaints them with the goods for sale.

Once merchandise has been checked and accepted, it has to be prepared for display. Boxes of merchandise must be opened. Merchandise must be pressed if necessary. Then the merchandise must be hung or folded. Each item must be marked with a coded price ticket. The procedures for carrying out these duties vary according to the size of the store. In large stores these tasks will be done by a special department using conveyor belts and specialized equipment. In small stores all of the tasks will be done by hand by the owner/manager or salespersons.

The types of marking tickets used by stores also vary. Different types of tickets may be used on different types of merchandise. Self-adhesive stickers may be placed on accessory items, while hanging tickets are attached usually to garments on hangers. Some stores hang the ticket on the right sleeve; others hang it on the left sleeve. Other stores attach the ticket to an underarm seam or to the neckline label. Tickets may be color coded by department or by garment sizes. Coded information must be completed for each ticket. The coded ticket usually includes the following information.

Type of Information	*Examples*	*Meaning*
Department number	126	Juniors' sizes
	121	Misses' sizes
	116	Women's sizes
Classification number	160	Dresses
	140	Coats and suits
Date code	C2	March – 2nd week
Color code	10	Yellow – light
	55	Red – medium
Manufacturer's code	5326	Texas Sportswear
Manufacturer's style number	26135	Shirt style
Size	10	Misses' size 10
Retail price	$30.00	Selling price
Cost price	2000	Cost of garment to store

Grouping Merchandise

After the merchandise is ticketed, it is ready to be placed on the selling floor. The most common method of arranging apparel and accessories stock is by classification, size, fabric, color, style, or a combination of these categories. In a small women's ready-to-wear store, the main grouping of merchandise might be misses' dresses, juniors' dresses, jackets, skirts, blouses, pants, pantsuits, and evening dresses. Garments would be grouped by size within each category. In a large store, misses' dresses might be divided into house dresses, resort dresses, budget dresses, moderate dresses, better dresses, after-five dresses, and evening dresses. Boutiques may group garments together which are worn together. Nearby displays may show how these garments can be coordinated with accessories.

Some apparel is placed on hangers and hung on racks; other apparel is folded and placed on shelves, on tables, in cases, or in bins. The folded garments may include shirts, blouses, sweaters, T-shirts, shorts, swimwear, pants, and undergarments. Some of these garments may be placed on hangers. Dresses, skirts, suits, jackets, and coats are nearly always placed on hangers.

When folding items, try to fold the garments to fit attractively into the assigned space. Make sure that all like items are folded to the same size. Then when the items are stacked together, the stack is straight on all sides. To fold, lay blouses, sweaters, and T-shirts front down. Make a lengthwise fold on each side of the garment somewhere between mid-shoulder and the sleeve, depending on the desired finished width. Fold long sleeves so they lay as flat and smooth as possible. Make one or two crosswise folds, depending on the desired finished length. Pin the garment to keep it folded, if so directed. Turn the garment over, straightening and smoothing the collar and front.

Fold pants crosswise at about the knee, depending on the length of the pants leg. Fold shorts to fit the space provided. Other garments should be folded to fit the assigned space, or should be folded as directed by the head of stockkeeping.

The first thing to check before hanging garments is the direction the garments must face. This may be consistent throughout the store, or it may vary according to location. Usually the garments face so the price tag can be easily reached by salespersons and customers. If the price tag is attached to the left sleeve, the garments should face left. If it is attached to the right sleeve, the garments should face right. Hang garments on hangers as attractively as possible. Be sure to hang all parts of a garment together on one hanger. Be sure shoulders hang evenly. Close buttons, fasteners, and zippers. Place skirts, pants, or shorts on hangers so that they hang evenly. Buckle or tie belts on women's garments, folding and clipping together part of the belt for a small waist look. Choose appropriate hangers for each type of garment. Hangers with special features make it easy to hang several pieces together. Interlocking hangers make it easy to hang a blouse and jacket or vest and jacket together. Some hangers have a regular top portion for blouses, vests, or jackets. Some hangers have clips or bars for skirts, pants, or trousers. Small hangers are used for infants' and children's garments. Jackets and coats are hung on wooden or plastic hangers shaped to hold the garment's shape.

QUESTIONS:

1. The two types of inventories used in apparel and accessories stores are ____________________ ____________________ and ____.

2. In the retail inventory method all figures are recorded at ______________________________.

3. In the cost inventory method all figures are recorded at ______________________________.

4. When helping to unload shipments or move merchandise, what four safety factors should you follow?
   a.

   b.

   c.

   d.

5. Mary Margaret is telling her parents about some of her duties as an employee at Fay's Fabric Store. Her father does not understand the purpose of inventory control records. If you were Mary Margaret, how would you describe inventory control records?
   a. Explain what type of information these records provide, and

   b. how they help the retailer.

6. Explain to Mary Margaret's parents the difference between an inventory done with unit control records and one done with dollar control records.

7. Tell Mary Margaret's mother why records on merchandise are kept from the moment they are ordered.

8. Cindy works in receiving at Vera's Ready-to-Wear. She receives a box that is damp, warped, and crushed on one side. Explain to Cindy why she should inspect the merchandise inside the box.

9. a. Melody is a new employee at McDougal's Men's Wear. Kurt, the fashion coordinator, is assigned to train Melody in taking year-end inventory. He asks you to explain to Melody the importance of keeping records neat and legible. Summarize what you would say.

   b. Melody asks Kurt for three guidelines for taking efficient and accurate counts. If you were in Kurt's position, what would you say?
      (1)

      (2)

      (3)

10. Juanita is the fashion coordinator at Cooper's Cottage. The fall line has arrived. Juanita must determine what kind of price tickets to attach to the merchandise. Listed below are some of the new arrivals. Decide which kind of price ticket would be most appropriate for each item. Write one sentence telling why you chose that particular type.
    a. Silk shirts

    b. Leather vests

    c. Pajamas

    d. Socks

    e. Hosiery

    f. Handbags

    g. Necklaces/chains

    h. Jeans

    i. Gloves

    j. Shoes

11. Jo Ann, Carol, and Bill are to rearrange the stockroom at Snider's Department Store. Give them five guidelines to follow.
    a.
    b.
    c.
    d.
    e.

12. List five types of information usually included on price tickets.
    a.
    b.
    c.
    d.
    e.

13. List six common methods of arranging apparel and accessories stock.
    a.
    b.
    c.
    d.
    e.
    f.

14. Describe the procedure for folding blouses, sweaters, and T-shirts.

15. Describe the procedure for placing garments on hangers.

ASSIGNMENTS:

I. Draw a map of the stockroom at your training station. Label where various types of merchandise are stocked.

II. Read newspaper and magazine articles concerning the state of the economy in your area. Write a one-page summary explaining how current economic conditions may affect buyers' upcoming clothing purchases.

III. Complete one or more of the experiences described in this lesson's reading assignment from *Apparel and Accessories.* Ask your teacher to check your work.

GROUP WORK:

I. Brainstorm to determine methods of keeping up-to-date and accurate records. Present in the form of a bulletin board.

II. Make a glossary of terms, phrases, etc., and their definitions as used in the retail business.

III. Bring in forms for completing records at various training stations. Compare and contrast the various types.

IV. Role play a buyer asking an apparel and accessories employee about consumer preferences.

UNIT II-4

APPAREL RETAILING

SUBJECT: Maintenance of Store and Store Rooms

TASKS:
8. Restock shelves and racks.
9. Assist in the care and maintenance of the store and storage room.

OBJECTIVES: When you finish this lesson, you should be able to
a. list housekeeping responsibilities of apparel and accessories employees
b. explain importance of organization in maintaining the appearance of the retail store
c. give examples of constructive ways to use time
d. give examples of safety precautions for lifting
e. explain what to do in case of an accident.

Have you ever had moments when you wished no one would show up at your house? Everything was a mess and if anyone came while it was in such disorder, you would be embarrassed. A store, too, must be neat and clean to make a favorable impression. Everything must have its place and everything should be kept in its place.

APPEARANCE OF THE FACILITY

The appearance of the retail store and its merchandise is a major factor in attracting and keeping customers. Although many businesses employ a special crew to clean the facility before or after hours, it is the duty of regular employees to keep the facility as clean as possible. Cleanliness attracts customers, keeps stock attractive, makes your working conditions more desirable, and ensures safer conditions.

Stockkeeping

The word *stockkeeping* means the management of the store's merchandise. Stockkeeping duties include the storage of merchandise in the stockroom and the movement of merchandise to the selling floor. On the selling floor the goods must be arranged for quick location, and cared for until they are sold.

In nearly every store stockkeeping is an important duty of store employees. In small stores every employee will be involved in all aspects of stockkeeping. In large stores stockkeeping duties may be divided into stockroom duties and selling floor duties. Stockroom duties are described in Unit II-3.

Selling floor duties are mainly the responsibility of the salesperson. Before and after hours, salespersons perform the housekeeping duties necessary to make the store attractive to customers. These duties may include:

1. Covering and uncovering stock
2. Arranging small fixtures, price stands, and displays
3. Stocking the selling floor with new merchandise

Stock must look appealing if it is going to sell. Not only must stock on the floor look neat, but the *understock* and stockroom must be kept neat as well. The understock, or stock under the counter, should be arranged and stored in an orderly manner. For instance, all the same T-shirt styles, colors, lengths, and types should be filed together. A labeling system of some sort is beneficial. This makes it easier for employees to locate quickly items temporarily out of stock on the floor. At the same time, it speeds up the restocking process. Many times the customer will be watching as the employee locates a particular item. For this reason, it is important that the understock be straightened and organized. The customer can quickly form an impression of the store from a glance at the understock alone. Also, it is not uncommon for customers to "help themselves" to understock, especially if they cannot find the exact item for which they are searching. Many retail stores discourage this, but it is still likely to occur, so make it a habit to straighten understock daily.

Organization of stock saves time for everyone. Several ways to organize include:

1. All like items together;
2. All like sizes together;
3. All like colors together;
4. A combination or grouping like items, sizes, and colors;
5. By stock number;
6. By a labeling system; or
7. By the age of the merchandise.

Maintenance of goods in the stockroom can be a more complex task. Merchandise of all sorts can quickly lose its "new" appearance when allowed to stand for periods of time unprotected from sun, dust, and moisture. Once merchandise becomes dingy, few customers desire to purchase it or other merchandise from that particular store or department. Merchandise can be kept looking new by storing it in plastic or in covered boxes. Dusting all stock regularly will prevent the buildup of dust and lint. As a store employee, you should make the extra effort it takes to protect merchandise.

Employees in apparel and fabric retailing will find that housekeeping reponsibilities are part of their daily chores. The floor, counters, racks, and dressing rooms should remain as uncluttered as possible. Many times it may seem that as soon as things get straightened, they get messed up again. Nevertheless, tidying should be done constantly. Some typical housekeeping duties include the following:

1. Cleaning fitting rooms
2. Organizing patterns, pattern catalogs, and fabric on tables
3. Clearing and cleaning cutting tables
4. Cleaning mirrors and glass
5. Dusting displays, fixtures, and stock
6. Vacuuming or sweeping floors
7. Emptying trash containers and putting them back in place
8. Organizing supplies (hangers, office supplies, bags, etc.)
9. Cleaning the telephone
10. Keeping cords out of walking paths
11. Cleaning the stockroom
12. Keeping employee facilities neat and clean
13. Organizing understock

Maintaining Merchandise

One of the continuing problems in the retail sale of apparel and accessories is that of keeping garments clean and repaired. Some of the most common problems and possible solutions are described below.

Problems	*Solutions*
Missing buttons	Place loose buttons found in the department's button box. If the missing button can't be found, replace all buttons on the garment with new buttons, or mark down the price of the garment.
Missing belt	Set aside a special place in the stockroom or office for lost belts. Mark down the garment if its belt cannot be found.
Wrong belt	Check other sizes of the garment to see if the belts and garments have been mismated. Mark down the garment if the right belt cannot be found.
Keeping scarves, handkerchiefs, or other accessory items with the garment	Match garments and accessories daily.
Top and bottom of two-piece garment different sizes	To prevent customers from switching sizes of garment parts, check size of all parts when sale is made. Do *not* allow customers to mix sizes or parts that must be sold together.
Soiled spots, loose linings and hems, ripped sleeves, and ripped seams	Limit the number of garments and persons allowed in a fitting room. If needed, assist customer in trying on garments so as to prevent customer from stepping into dresses or squeezing into the next smaller size. To prevent makeup spots, place tissue paper around the customer's neck and provide tissues for blotting lips. Check garments after they are tried on. To remove makeup, try rubbing the soiled spot with the underside of the garment. To remove lipstick, use cleaning fluid or soap and water.

TASK PRIORITIES

Between assisting customers and keeping the selling floor, dressing rooms, and stockroom neat and clean, it may seem that there is not enough time for carrying out all required tasks. The decision-making process can help you in determining priorities. The following steps should assist you in making decisions on the job:

1. Analyze the task that needs to be done.
2. Think of several ways to accomplish the task.
3. Consider the steps involved in each method.
4. Choose the method that best accomplishes the task in the shortest period of time.
5. Evaluate the method according to everyone's satisfaction and the length of time spent on the task.

Often jobs can be dovetailed or combined. For instance, while a customer is in the dressing room trying on clothes, you can straighten the empty dressing rooms and at the same time give the customer special attention through conversation. Likewise, you can assist the customer who cannot find purple buttons by pulling out from the understock all purple buttons. While the customer is making a selection, you can stock the racks and at the same time assist the customer in making a suitable choice. Another excellent way to fulfill housekeeping requirements is to use the time during the day when business is slow for taking care of such chores. Business is likely to be light early in the morning when the store is just opening and late in the day just before closing. During certain times of the year business may slack off in the mid-afternoon hours also. Take advantage of those times during the day when work assignments can be combined.

SAFETY

Safety should be practiced at all times. In fact, you should be so familiar with safe working habits that they become routine. Employees can help others as well as themselves to develop safe work habits. Accidents usually result from employees classified into three general groups:

1. Those who do not understand the danger in their unsafe acts.
2. Those who do not take necessary precautions.
3. Those who are physically defective in eyesight, hearing, or muscular control.

Accidents result from unsafe acts by such persons or from unsafe conditions. An injury always results from one or a combination of these factors. Injuries due to unsafe conditions can be eliminated. On the other hand, unsafe acts involve human beings and are never entirely eliminated. Unsafe acts are often a result of failure to follow instructions, to use equipment properly, to control tempers, or to get adequate rest.

You should always be on the lookout for unsafe working conditions. Awareness of safety hazards is the first step in preventing them. Observe the store or department where you are employed, examine work procedures, and watch customers' behavior for any evidence of potential accidents. Report your findings to your supervisor. Many times simple safety hazards are overlooked. These hazards, if not detected and corrected, can lead to disaster.

Carelessness is the major cause of accidents. Get accustomed to picking up pins, boxes, and other items that could cause a mishap. Never leave a sharp object, pointed article, or hot gadget within reach of a customer. Avoid placing these objects on a desk or countertop in such a way that a fellow worker may unknowingly come into contact with them. Exercise caution in every move you make when on the job. Be aware of what you do. Be especially careful when pushing a loaded rack of clothes through the store.

Just as safe drivers watch for others as well as themselves, you should follow the same guidelines while working in the retail store. Keep one eye on the "other person." What may be a mistake for that person may well be a catastrophe for you.

One safety hazard often overlooked is that of the worker in general. An exhausted employee, particularly a worker with tired legs and feet, is likely to be careless. Tired workers may harm themselves, and do harm to others by being a psychological burden. Eating properly, getting enough rest, and dressing comfortably will make you feel better and more alert.

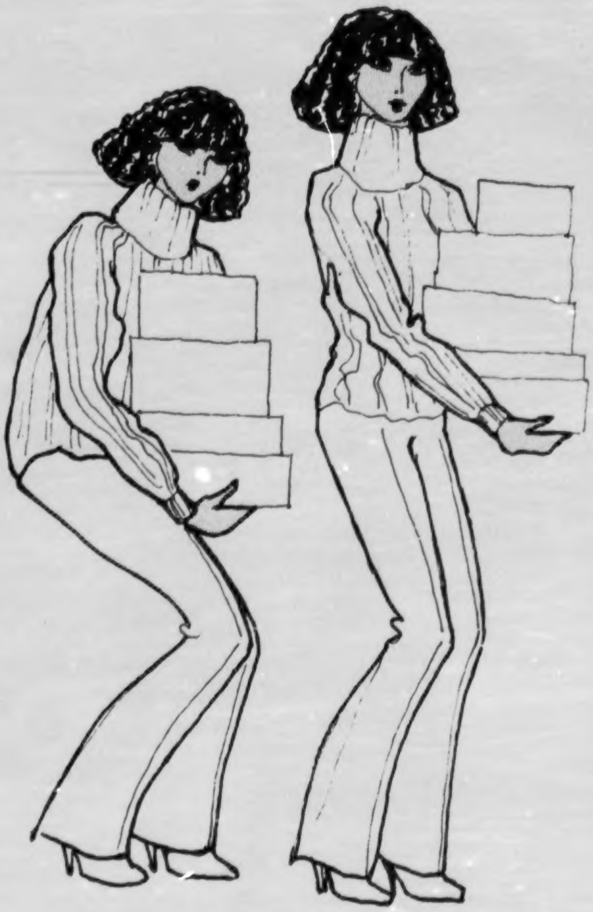
A safe facility is always an organized and efficient facility, but an organized and well-maintained facility is not necessarily a safe facility. It is essential that all employees practice safety for the sake of their co-workers, their customers, and themselves.

BODY MECHANICS

Lifting heavy boxes or bolts of fabric may lead to injury if the lifting is not done correctly. To lift the right way, place your feet about twelve inches apart, squat close to the object to be lifted, keep your back as straight as possible, and lift by pushing up with your leg muscles.

While carrying objects, keep the load close to the body. Never carry loads so high that your vision is blocked. Put the load down by reversing the procedure for lifting.

If a task requires turning from one direction to another, be sure to turn, not twist, your body. Constant twisting pulls the back muscles and may strain them. Pivot with your feet and turn.



WHAT TO DO IN CASE OF AN ACCIDENT

Injured employees must receive immediate care. First, the accident should be reported to the supervisor, who will probably send the employee to the first aid station. If the accident is serious, the supervisor will send the employee to a doctor or call an ambulance. Small cuts, burns, or bruises should be cared for immediately.

Employees may leave their assigned area to find first aid, if necessary. Employees should do their part to guard against accidents, but in case an accident occurs, they should seek aid for *any* type of injury suffered. No injury is too small to report. Remember, you must fill out accident reports for any injury.

QUESTIONS:

1. List four reasons for keeping the store or department clean.
   a.
   b.
   c.
   d.

2. List four reasons understock should be orderly and organized.
   a.
   b.
   c.
   d.

3. List five ways to organize.
   a.
   b.
   c.
   d.
   e.

4. List three ways a tired employee can be a safety hazard.
   a.
   b.
   c.

5. List four ways merchandise can be stored to keep it fresh and new-looking.
   a.
   b.
   c.
   d.

6. List three ways stockwork can relate to safety.
   a.

   b.

   c.

7. Use your creativity and give three examples of instances when jobs can be combined or dovetailed. Explain how a task can be achieved successfully.
   a.

   b.

   c.

8. Using the steps in decision making as discussed in the lesson, determine a suitable outcome for the problems listed below.
   a. Fitting room needs straightening. It is 12:30 p.m.

   b. Cutting tables need to be cleared and stock has to be put up before closing.

9. Define stockkeeping.

10. List three common problems in maintaining merchandise in an apparel and accessories store. For each problem, offer two possible solutions.
    a.

    b.

    c.

ASSIGNMENTS:

I. Write a case history, either real or fictional, telling how the following job duties can be carried out.
   a. Assisting customers and restocking
   b. Cleaning fitting rooms and keeping supplies in order
   c. Keeping employee facilities and floors clean
   d. Assisting customers and taking an inventory count
   e. Keeping cutting tables clean and patterns in order

II. Make a check list of safety precautions to observe on the job. Share with your supervisor. Use frequently.

III. Keep a record of how you spend your time on the job. Examine it for ways in which you made good use of your time. Determine ways to make better use of time in those areas where time was wasted.

IV. Make a card file relating to housekeeping chores on the job. Name the task and list steps that must be performed to complete the task. Include the estimated time it takes to complete the task. File the tasks according to how often they must be performed (hourly, daily, etc.).

V. Make a safety poster for your store. Ask your supervisor if you may hang it in the employee lounge or breakroom. The posters might be displayed during National Safety Week.

GROUP WORK:

I. Role play circumstances when the apparel and accessories employee must handle more than one duty at the same time.

II. Prepare a bulletin board on safety for the classroom.

III. Demonstrate the correct way to lift a heavy box, push a rack of clothes, handle scissors, handle pins, move display units, and move a heavy table.

UNIT III-1

CUSTOMER SATISFACTION

SUBJECT:	Knowing the Merchandise
TASK:	10. Answer customers' questions about merchandise, trends, and sizing.

OBJECTIVES: When you finish this lesson, you should be able to

a. relate floor arrangement to sales technique
b. discriminate between various sizes of apparel and accessories
c. interpret information found on hang tags
d. outline sources for obtaining information on current fashion trends
e. point out the importance of knowing merchandise.

REFERENCE: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 70-72; 87-88; 104-109; 123-126.

Success in retailing and merchandising depends upon the retail store employee's knowledge of merchandise. Anyone employed in the apparel and accessories industry should be acquainted with where merchandise is located, in what forms it is available, and the characteristics of the items. A successful employee also knows how to keep up-to-date on current fashion trends. If a customer wanted the "latest thing" in men's suits, size 40, you should be able to show him exactly what he needs.

LOCATION OF MERCHANDISE

One of the first things the entry-level employee should learn is where merchandise is located. Merchandise in any retail store is placed where it will sell best. Factors to consider when arranging items on the floor include price, age group of users, season, function, condition, and use. To illustrate this, let's take a look at the arrangement of men's shirts in Medler's Department Store. Tapered and European-cut shirts are grouped together in order to appeal to the younger, trimmer man. Regular-cut shirts are located together for ease in shopping for the average-sized man. The full-cut shirts are arranged in another location for the older, more mature man. Ties, belts, handkerchiefs, and other accessories are placed near each of these groupings. All designer shirts and accessories are displayed by individual designers in another part of the store. This separate display emphasizes particular lines of merchandise that may be exclusive and more costly. Mrs. Medler is beginning to move her fall line to the floor. The front rack near the entrance of the men's department has all new fall shirts in a group with a smaller grouping of shirts in the newest shade of brown. The back part of the department includes a grouping of last spring's shirts which arrived with minor flaws in the material. Mrs. Medler has advertised this group of shirts at a reduced price. Obviously Medler's Department Store handles a wide variety of shirts. For any store employee to carry out the job effectively, and to assist customers and fellow employees successfully, familiarity with the location of all goods is essential.

Fabric stores are arranged similarily. Fabrics that go together well are placed near each other. Trims, patterns, and pictures are often displayed on the fabrics in order to give the customer an idea of how the finished garment will look. Fabric stores may be divided into areas by use of fabrics. For example, upholstery materials are usually in one area of the store while fabrics for formal occasions, such as weddings, occupy another space. Specialty fabrics, like those for lingerie and swimwear, are often found in separate locations. Specific types of fabrics may be grouped together. For instance, all knits may occupy one table, all cottons another, and all polyester blends another. It is quite common to coordinate fabrics . Arranging lightweight polyester prints which harmonize with heavyweight woolens, or placing plaids with compatible tweeds may tempt the customer to make a skirt and a shirt, or a skirt, shirt, and jacket. This aids the customer who may have difficulty selecting compatible fabrics. Frequently, the newest fabric arrivals are situated so that they are the first thing the customer sees upon entering the store. Pattern books may be situated in the center of the store so that in any direction the customer chances to glance, an abundance of fabric suitable for sewing a pattern is seen.

Regardless of whether the merchandise is fabric, apparel, or accessories, store personnel should place it where it will appeal to the most customers. Once it has attracted the customer's attention, the temptation to purchase is likely to occur.

Buyers and managers rearrange the floor area constantly. The purpose of this is not to confuse customers and employees. It is done primarily to place that merchandise which is "moving," or selling rapidly, in a good place and to place that merchandise that is "not moving," or not selling, in a place where it will sell better. Factors such as advertised items, sales promotions, and special displays also play an important role in the arrangement of the floor. Another reason for constant rearrangement is to force the customer to look at *all* the merchandise. This is a safeguard against the customer looking at only one rack of items.

SIZING OF MERCHANDISE

Success as an apparel and accessories employee involves knowledge of the type of merchandise best suited for individuals, and the various sizes in which it is available. Wearing apparel of all kinds, both ready-made and home-sewn, as well as accessories, are available in many sizes.

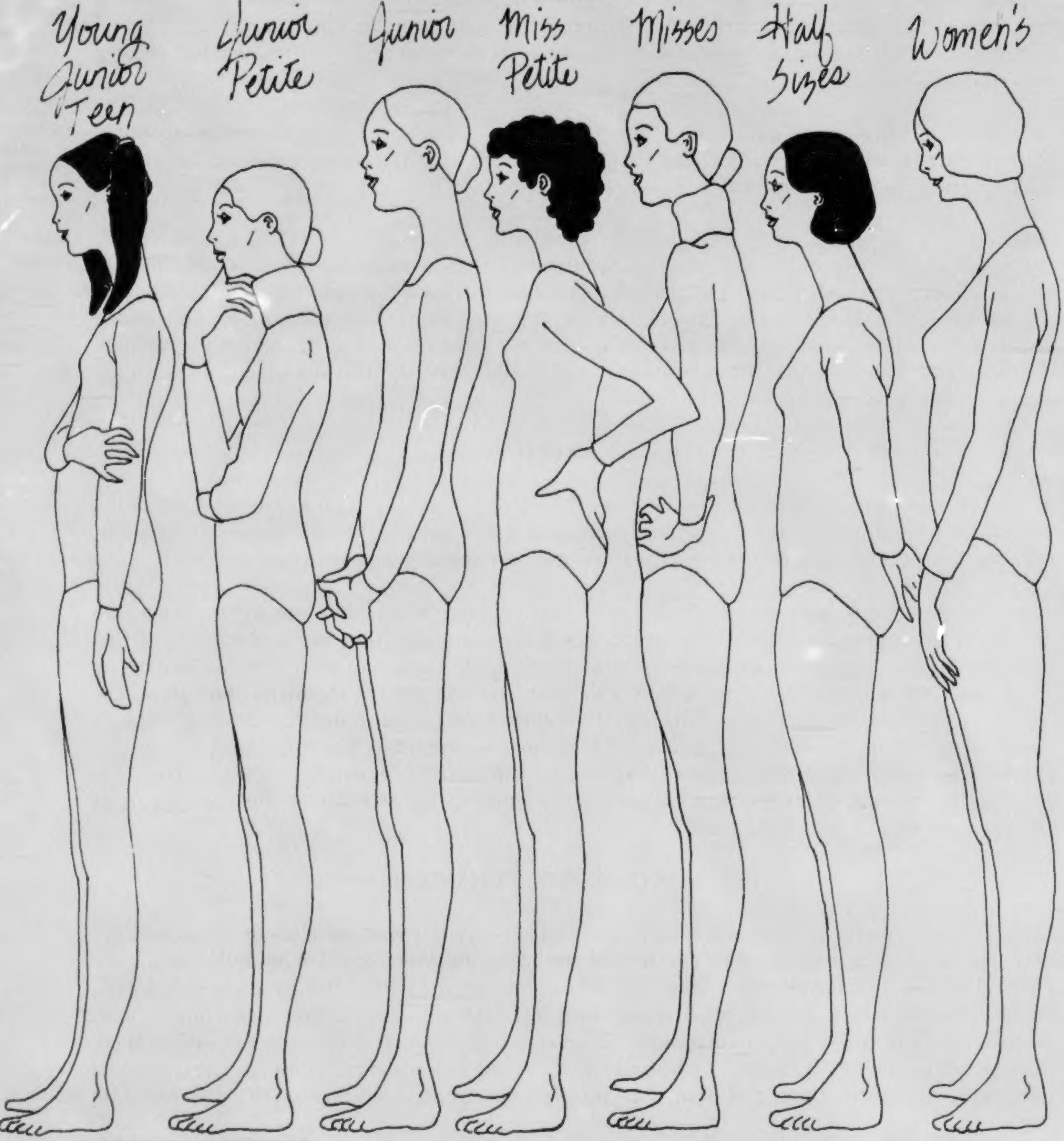
Just as no two people look alike, no two people are built alike. It would be impossible for a manufacturer to attempt to fit every person in the world. Garment sizes, thus, are tailored to fit certain body proportions. Apparel manufacturers classify their merchandise into several categories of sizes. These sizes are accepted by most apparel manufacturers and pattern industries throughout the world. Figure 1 on the next page illustrates how these sizes are contoured to different types of female body builds. Consult your readings for information regarding the differences in types of apparel sizes for men and children as well as women. Information on pattern sizing is in Unit X-1, Selecting Patterns. Recognizing figure types and determining the size suitable for each is part of knowing how to deal with merchandise.

INFORMATION ON MERCHANDISE

Being familiar with figure types and apparel sizes and knowing the location of goods in the store are only part of knowing merchandise. The apparel and accessories employee also must understand the physical qualities of merchandise. Manufacturers supply most of this information on hang tags, fabric bolts, and labels. The law requires that such information as fiber content, care instructions, manufacturer's identity, and national origin be permanently attached to each piece of fabric. Many manufacturers voluntarily supply additional information. For instance, fabric structure, special finishes, sewing instructions, and item sizes are examples of other information often included on labels.

This information can be attached easily to ready-to-wear apparel. However, it is somewhat difficult to attach this information to each piece of fabric cut from a bolt of material. For this reason, the apparel and accessories employee must supply some of this information to customers. A listing of fiber content, manufacturer's name and address, and national origin of the fiber is attached usually to one or both ends of the bolt of material. The employee must read a code, also located on the bolt, and supply the customer with the proper care instructions for each piece of fabric. Unit IV-6 further clarifies federal laws regarding textiles and labeling.

FIGURE 1



©1975 Simplicity Pattern Co. Inc.; 200 Madison Avenue; New York, NY 10016

TRENDS IN MERCHANDISE

Hang tags, fabric bolts, and labels may reveal much useful information about the fabric, garment, or accessory, but they do little to inform the customer as to whether or not the item is fashionable. A successful apparel and accessories employee reports to the customer any current fashion trends. There are many ways the employee can keep informed of fashion news.

SOURCES OF FASHION NEWS

Every business and profession has its own publications for people employed in that particular field. The fashion industry, too, has its own trade publications. These papers and journals are used by manufacturers, buyers, and retailers in the industry. Probably the best known publications are *Women's Wear Daily* and *Men's Wear.* A list of fashion trade publications is given below.

American Fabrics & Fashion
America's Textiles
Apparel
Apparel Industry Magazine
Apparel Manufacturer
Body Fashions/Intimate Apparel Directory
Boutique Fashions
California Apparel News
Clothing Trade Journal
Daily News Record
Earnshaws Infants & Childrens Review
Fabrics – Fashions
Fashions
Harper's Bazaar
Homesewing Trade News
Hosiery Newsletter
Intimate Fashion News Directory
Menswear Advertising
Modern Textiles Magazine
Style
Teens' and Boys' Magazine
Visual Merchandising
Vogue
Women's Wear Daily
"W"

Another source of fashion news is consumer magazines. Each magazine aims at a particular audience. A list of the magazine types, magazine titles, the audience to whom they are directed, and a brief summary of each magazine's content is listed below.

Magazine Type	*Magazine Title*	*Audience*	*Content*
High Fashion	*Vogue* *Harper's Bazaar* *Town & Country*	Mature, well-to-do women.	New fashion trends; greatly influences fashion; widely read by persons in the clothing trade and by those who create fashion news.
	Mademoiselle	Prosperous college women and young married women.	Coming trends and merchandise; features more expensive clothes than *Glamour, Seventeen, Co-ed, 'Teen,* and *Ingenue.*
	Glamour	Career women and average college women.	Moderately priced clothes; largest circulation of all fashion magazines.

Magazine Type	*Magazine Title*	*Audience*	*Content*
High Fashion (cont.)	*Seventeen* *Co-ed* *'Teen* *Ingenue*	High school and college women.	Young-looking and moderately priced clothing; aimed at the younger set.
	Bride's *Modern Bride*	Women about to be married.	Current trends in bridal gowns and accessories.
	American Girl	Pre-teenage girls	Current fashion trends for junior high girls.
Family Magazines	*Family Circle* *Woman's Day* *Ladies' Home Journal* *Good Housekeeping* *McCall's*	Homemakers	Articles on a variety of topics including women's fashions; greater circulation than the fashion magazines.
Women's Magazines	*Cosmopolitan* *Redbook* *Ms.* *Working Woman*	Women	Articles and advertisements on fashion; considered liberal in nature.
Men's Magazines	*Esquire* *Gentleman's Quarterly*	Intellectual men	Advertisements of men's fashions; articles on the latest men's fashions.
	Argosy Magazine *True*	Men in general	Advertisements of men's fashions; some articles on men's fashions.
	Playboy *Penthouse*	Younger men	Advertisements of men's fashions; some articles on men's fashions.
	Boy's Life	Pre-teenage boys	Some advertisements on boys' fashions.
General Magazines	*Time* *Newsweek* *Reader's Digest* *Holiday* *Ebony* *Essence* *People* *US* *Jet*	General public	Fashion articles and advertisements; occasional fashion news.

An important way for communicating fashion news is the newspaper. Because the newspaper is printed daily, it communicates the most current fashion ideas quickly. Stores use this media to let consumers know the latest fashion news. Special family sections or circulars in Sunday newspaper editions include fashion news and advertising. The *New York Times* publishes special men's and women's fashion supplements each spring and fall.

Television is an important source of fashion news. Retail stores make use of television for fashion advertising. Local television shows often include fashions in their format. National network shows such as *Today* and *Good Morning America* cover fashions and fashion designers.

Direct mail is another resource used in fashion merchandising. The catalogs of such mail-order firms as Sears, Roebuck and Co.; Montgomery Ward & Co.; Spiegel, Inc.; and J.C. Penney Co., Inc. are sources of fashion information. Monthly statement enclosures, circulars, folders, pamphlets, and brochures from stores are other sources of direct mail fashion news. At Christmas, many of the large stores issue a holiday catalog including fashions for gift ideas.

Fashion manufacturers also use direct mail at the *trade level.* Many firms send brochures or catalogs covering their spring and fall lines to retailers.

Apparel and accessories employees should be aware of the many sources of fashion news in order to keep themselves up-to-date in the ever-changing world of fashion. Recognizing fashion trends, being aware of label information and the various apparel sizes, and knowing the location of goods is only the beginning of a successful career. The real challenge comes in being able to relate this information to each customer. This is what apparel and accessories coordination is all about.

QUESTIONS:

1. Give three reasons stock is rearranged and reorganized constantly.
    a.

    b.

    c.

2. Name five factors taken into consideration when organizing merchandise.
    a.
    b.
    c.
    d.
    e.

3. Name four reasons it is important to know where all store merchandise is located.
    a.

    b.

    c.

    d.

4. List one trade publication which pertains to apparel and accessories. Name two magazines which contain information of interest to the type of customers you serve.
   a. Trade publication:

   b. Magazines:

5. Give two reasons why the news media is an excellent source for learning about current fashion news.
   a.

   b.

6.

Bimhams Originals **12221 Central Avenue, NY, NY 08881**
100% polished cotton **4** **shrinkage 2%** **$6.99/yd.**

The above information appears on the end of a bolt of fabric in a fabric store in which you are employed. A customer approaches you and want to know something about this fabric.
   a. What information could you supply from the bolt of fabric?

   b. What additional information could you supply that is not listed on the bolt?

7. Pictured below are the front and back sides of a label which might appear on a ready-to-wear garment. To the left of the label is a list of the types of information which may appear on labels, hang tags, and fabric bolts. Draw lines matching the type of information in the left hand column to the information on the label. Place an "X" in the blank before each listing if the information is required by law to appear on the label or tag.

Information

______ a. Special finishes

______ b. Fiber content

______ c. Manufacturer's address or identification number

______ d. Fiber

______ e. Size of garment

______ f. Care instructions

______ g. Manufacturer's name

______ h. Origin of fiber

Label

APPLE
BLOSSOM

8

60% cotton
40% polyester
Permanent Press
Made in Singapore
Machine wash, use warm water. Tumble dry. Remove promptly. Touch-up ironing may be necessary. Use cool iron. **WPA 7605**

ASSIGNMENTS:

I. Read one article from a trade journal and a similar article from a current magazine. Write a one-page summary explaining what the fashion industry foresees as next season's trends. Share the summary with your classmates.

II. Observe differences in the fit of three garments of the same size on the same customer. Note where the variations occurred. Summarize your findings in one or two paragraphs.

III. Using posterboard or butcher paper, draw a replica of the store where you work. Color in all permanent fixtures. Make cutouts of movable fixtures. Each time your store is rearranged, and every time merchandise is reorganized, adjust your model. Share your model with your employer and co-workers.

IV. Complete one or more of the experiences described in this lesson's reading assignment from *Apparel and Accessories.* Ask your teacher to check your work.

GROUP WORK:

I. Make charts showing the differences between apparel sizes for men, women, and children. Share these with regular homemaking classes studying clothing and textiles.

II. Make a bulletin board introducing the latest fashions. Show men's and women's fashions of interest to the students in your class. Consider how class members make their selections.

UNIT III-2

CUSTOMER SATISFACTION

SUBJECT: Communicating Effectively

TASK: 11. Communicate effectively with customers and other store employees.

OBJECTIVES: When you finish this lesson, you should be able to

a. identify different types of customers
b. differentiate between the needs of different types of customers
c. summarize the communication process
d. demonstrate proper telephone etiquette
e. recognize the importance of using correct grammar when speaking to others
f. translate listening skills into good communication skills.

REFERENCES: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book, Co., 1979. pp. 25-35; 219-222.

Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. 5-8.

People are the most important part of the retail business. People are your customers, and to satisfy them, you must be able to communicate effectively with them. Since every person shops for apparel and accessories, your customers will include every type of person. As an apparel and accessories employee, you will have to learn to deal with all different types of people. In just an hour's work, you may encounter an executive, a student, an office worker, or a grandparent. Each will require a different approach. Your customers will have different values, goals, lifestyles, and tastes. They may come from a variety of economic backgrounds, have different educations, and represent different cultures. Some may speak a different language. Your goal should be to communicate so well with each person that he or she will be a satisfied customer.

COMMUNICATION SKILLS

To communicate successfully, you must know how communication works. Communication with your customers is usually oral or visual. *Oral communication* includes the words you use, your tone of voice, and what you say. *Visual communication* includes the body language and facial expressions you use. Almost everything you do is a communication to the customer—the way you walk, the way you talk, the way you listen, and whether you smile.

It is important to be sincere and considerate with each customer. This involves not only how you approach the customer, but how you respond to her or his needs. Are you friendly and helpful? Are you really listening to the customer and meeting the customer's needs? Your skills in communication will ensure that your customers' needs will be met, and that your relations with employers and fellow employees will be good. The reading assignments will help you develop and strengthen these skills.

Customer Types

One of the most important things you should be aware of is that every customer is an individual, and should be treated as one. However, there are certain classifications many customers fit. Your reading assignments discuss these. After some experience, you will be able to read people's personalities, attitudes, and behaviors. Regardless of your opinion of a person, never insult, downgrade, annoy, or offend a customer.

Remember that a category a customer fits one day may not describe that customer the next day. People's moods change from day to day, even from hour to hour. A rude customer may be simply tired. Your understanding may help a hostile customer become pleasant.

Telephone Communication

Apparel and accessories employees must often deal with customers over the telephone. First impressions are as important over the phone as they are in person. The moment you speak into the telephone, you are sending out both verbal and nonverbal communication. From the tone of your voice, the caller quickly forms an image of you and your store. While a co-worker usually knows that you are well-groomed and willing to help, a prospective customer will not know these things. A gruff, preoccupied, irritated voice usually convinces the caller that you and your store are disinterested and uninformed about his or her concerns. On the other hand, a pleasant, friendly voice will assure a positive impression. Using your communication skills and proper telephone etiquette helps satisfy customers over the phone.

In order to promote a professional yet pleasant image over the telephone, you should practice several common courtesies. Following these guidelines should minimize caller dissatisfaction.

1. Answer the telephone as quickly as possible. Everyone benefits by prompt answering. Any business phone should be answered after three or four rings.

2. Answer with the store name, the department name, and your name. For example, "Loren's Department Store, Alterations. This is Lynn speaking."

3. If it is necessary to put the caller on hold, ask him or her if it is all right. Chances are the caller is as busy as you and want to waste no time. If the caller doesn't wish to be put on hold, ask if you may take a message, or suggest that the caller call back later. For example, "Mrs. Crawford? I'm sorry Dale is not in. Could I take a message? No? Why don't you try calling in an hour? I'm sure he'll be in by then."

4. Repeat any information a caller gives you over the phone. This will confirm whether the message was accurately received. For example, "You want to know if we have white eyelet braid in ¾" width, and the price? Just one moment and I will check for you."

5. Get full descriptions of items being ordered over the phone. Always repeat the order in full to avoid errors. For instance, "You want the blue permanent press short-sleeve shirt, number AG11925, on page 79 of the catalog? You want one shirt, size 15-34 for the price of $16.95. Is that correct? Thank you."

6. Always be polite and thank the caller for calling. Make sure the caller is satisfied before you hang up. Be friendly but be brief. The caller probably wants to waste no more time than you do. One example might be: "Thank you for calling Melody Lane. Do you have any further questions on our credit plan? Goodbye."

You can increase your ability to communicate effectively with others over the telephone by following the pointers listed below:

1. Speak slowly enough to be understood, but not too slowly.
2. Speak distinctly.
3. Choose the right word for the situation.
4. Use a normal conversational tone.
5. Avoid a monotonous voice.
6. Use proper emphasis.
7. Use a low-pitched tone.
8. End calls pleasantly.

Listening Skills

When you can not see the caller, it is sometimes difficult to communicate effectively. For this reason, it is crucial that you listen carefully to what the other party is saying. The same holds true for customers in the store. You can learn many things about people just from their tone of voice. A person whose speech is sharp and gruff may be angry. On the other hand, someone using a slurred voice may be uncertain of the information she or he wants. The words used by customers can help you identify perhaps their consumer knowledge. Effective listening involves listening carefully and asking questions to clarify.

The only possible way to satisfy a customer is through good communication. This means you must keep your communication skills sharp and precise at all times. A satisfied customer is a happy customer, and a happy customer will return to you and your place of business.

QUESTIONS:

1. A transaction between two people is ________________________________.

2. The signals sent back as a result of a sender's message is ________________________________.

3. An important tool for receiving messages is to learn to ________________________________.

4. Most people are annoyed when the apparel and accessories employee speaks with improper or incorrect ________________________________.

5. Two types of communication are ______________________ and ______________________.

6. The type of customer who has no intention of buying and must be coaxed into purchasing is the ________________________________.

7. The type of customer who knows exactly what he or she wants is the ______________________ customer.

8. The type of customer who is not able to define his or her wants is the ____________________ customer.

9. Patience and frankness are the best policy when dealing with the ____________________ customer.

10. A calm and sympathetic approach is the best policy when dealing with the ______________ customer.

11. Asking open-ended questions will force the customer who is ____________________ to talk.

12. Although you cannot see a customer while communicating over the telephone, many hints are revealed from the caller's ____________________.

13. Customers are most satisfied when you give them your undivided ____________________.

14. Listed below are terms which relate to communication with customers. Each can be found in the word scramble. Circle each term in the scramble.

F	E	E	D	B	A	C	K	C	O	L	S	N	O	I	H	S	A	F	O	R	S
E	K	N	O	Y	N	O	L	A	W	H	I	T	K	I	C	I	O	V	U	E	C
E	L	N	G	N	O	D	I	S	O	S	S	I	L	E	N	T	A	O	C	A	H
D	O	O	R	E	A	S	S	U	R	E	E	B	A	T	E	F	R	I	E	A	O
D	V	I	T	I	R	P	T	A	A	G	M	I	T	O	G	A	O	A	S	I	O
E	A	T	A	R	D	E	E	L	L	R	R	E	C	E	I	V	E	R	A	S	L
C	O	N	F	I	D	E	N	T	I	A	L	S	S	O	C	I	A	L	M	A	N
I	W	E	A	R	I	C	V	T	O	M	M	Y	U	S	M	U	I	D	E	M	D
D	O	T	K	O	I	H	C	O	M	M	U	N	I	C	A	T	I	O	N	E	E
E	A	T	E	B	V	E	A	N	N	A	S	C	I	T	E	G	E	O	R	G	E
D	K	A	D	I	O	W	N	E	O	R	K	W	A	N	T	P	E	R	S	O	N

Attention
Casual
Communication
Confidential
Decided
Fashion
Feedback
Grammar
Inform
Listen

Medium
Message
Person
Reassure
Receiver
Silent
Speech
Talk
Tone
Voice

ASSIGNMENTS:

I. Complete the series of lessons accompanying the "Telephone Trainer" program. How can you improve your ability to communicate effectively over the telephone? [NOTE TO TEACHER: You can borrow the "Telephone Trainer" program from your local telephone company.]

II. Read several references to clarify your understanding of business telephone etiquette. Summarize the basic principles of business telephone etiquette and techniques for your class. Why is it important to follow the procedure used at your place of employment when answering the phone?

III. Complete one or more of the experiences described in this lesson's reading assignment from *Apparel and Accessories.* Ask your teacher to check your work.

GROUP WORK:

I. View a film on using a telephone correctly and using telephone courtesy. Outline the main ideas mentioned in the film. Compare your outline with those of other class members. Compile one detailed outline. Keep in a folder where it can be accessible to classmates for reviewing.

II. Using "telephone kits" practice answering the phone properly for the following types of incoming calls.
   a. Taking orders
   b. Transferring merchandise
   c. Taking customer complaints
   d. Answering questions

   [NOTE TO TEACHER: "Telephone kits" are available through the local telephone company.]

   Ask your teacher or classmate to rate you using the following chart.

CHECK LIST FOR TELEPHONE PERSONALITY[1]

		Excellent	*Good*	*Fair*	*Poor*
1.	Uses normal conversational tone of voice				
2.	Speaks distinctly				
3.	Talks at moderate pace				
4.	Uses correct choice of words				
5.	Has proper inflection (rise and fall of voice)				
6.	Gives information clearly and accurately using proper emphasis				
7.	Maintains low-pitched voice				
8.	Ends call pleasantly				

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[1] Adapted from "Telephone Pointers," Southwestern Bell Telephone.

UNIT III-3

CUSTOMER SATISFACTION

SUBJECT: Presenting Merchandise

TASKS:
12. Present merchandise effectively.
13. Assist customers in finding apparel and accessories to meet their needs.

OBJECTIVES: When you finish this lesson, you should be able to:
a. pronounce designer names correctly
b. define words used in the fashion industry
c. give examples of factors which may motivate customers to purchase merchandise
d. present merchandise in an appealing manner.

REFERENCES: Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. 1-5; 49-66.

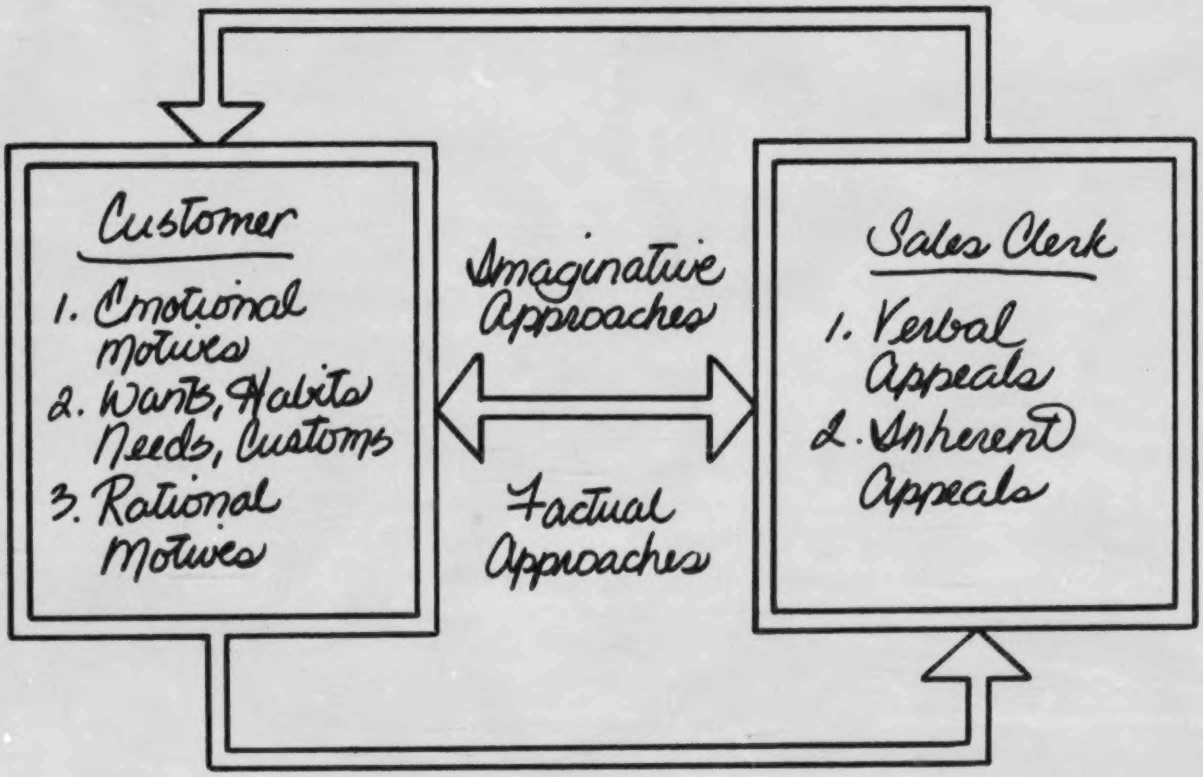
Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 223-229.

Merchandise presented well to the customer will prompt sales. But it is a waste of everyone's time if the apparel and accessories employee pulls merchandise off the shelf or steers a customer to a display without first determining what the customer wants. Merchandise must appeal to the customer, and it is your responsibility to make it appealing.

MOTIVATION

Needs, wants, customs, and habits influence how we select items and why we buy what we do. To a certain degree, these influences affect our buying decisions. There are numerous influences, so our reasons for buying will be different. In order for you to aid the selection process successfully, you must have a thorough understanding of the types of motivation discussed in the readings.

Motivating customers to make purchases requires skill. The apparel and accessories employee must first determine the customer's needs. This does not mean you should persuade the customer to buy something not needed. However, you can make the customer more aware of his or her needs. Once the customer is aware of her or his needs, the more likely the merchandise will be appealing. Likewise, when the employee realizes a customer's needs, appropriate merchandise can be presented. The way in which merchandise is offered to the customer is called the *sales approach.* Depending on the customer's needs, the employee should approach the customer emotionally, rationally, or through a combination of the two. An *emotional approach* appeals more to a customer's emotions or imagination. A *rational approach* points out how practical the merchandise is. Depending on the customer's needs, you must decide which approach to use. If the customer wants a dress for an important party, point out how pretty a particular dress is and how attractive the customer will look in it. Let the customer imagine herself in the dress. On the other hand, your customer may want a dress which will be useful in many situations. Using the rational approach, you may point out the comfort, wear, simple design, and classic look of the item. Sometimes you may use a combination of these two approaches. Regardless of the approach used, always attempt to satisfy the customer's needs. The following illustration shows how these factors work to appeal to a customer's needs.


Customer
1. Emotional motives
2. Wants, Habits Needs, Customs
3. Rational Motives
Imaginative Approaches
Factual Approaches
Sales Clerk
1. Verbal Appeals
2. Inherent Appeals

Terminology

Referring to items of apparel and accessories correctly is an important part of presenting the merchandise. Designers in particular should be given credit for their work by pronouncing their names correctly. Below is a list of current American and European designers with the correct pronunciation.

Designer	*Pronunciation*	*Designer*	*Pronunciation*
Balmain	bal-MAYN	Halston	HALL-stun
Beene	BEAN	Klein	KLINE
Blass	BLASS	Lanvin	LAHN-van
Cardin	car-DAN	Mme. Grès	MA-dem GRAY
Chanel	shah-NELL	Nina Ricci	NEE-na REE-chee
Courrèges	coo-REJ	Pucci	POO-chee
De La Renta	DAY la RENT-a	Rubenstein	ROO-bin-stein
Dior	DEE-or	Sassoon	sass-OON
Fabiani	FAH-bee-ah-nee	Trigère	tree-ZHAYR
Gernreich	GERN-rick	Von Furstenberg	VAHN FURST-en-burg
Givenchy	Zhee-VAHN-shee	Yves St. Laurent	EVE SAN LOH-rahn

In addition to pronouncing designer names correctly, you should refer to designs, trends, and accessories by their proper names. All types of apparel and accessories have a specific name. These terms with definitions and illustrations appear in the readings. It is essential that the apparel and accessories employee be familiar with the correct fashion terms as well as the proper pronunciation of fashion designers' names.

Presentation

An effective presentation depends upon accurate use of terms, knowledge of available merchandise, and use of the presentation pointers discussed in the readings. In addition to the guidelines for merchandise presentation which are mentioned in the text, a list of "presentation do's and don'ts" appears below.

PRESENTATION DO'S AND DON'TS

Do

Talk in a pleasant tone of voice.

Smile most of the time.

Give each customer special attention.

Allow the customers to browse.

Handle merchandise with care.

Coordinate various pieces of merchandise to give the customer ideas.

Attempt to coordinate new merchandise with merchandise the customer already owns.

Check frequently on the customers who are in the dressing room.

Compliment only when you feel the merchandise is suitable for the customer.

Allow time for customers to think about the merchandise before purchasing it.

Don't

Ignore your customers.

Follow customers as they attempt to make a decision.

Ask extremely personal questions.

Tell your customers what you think their needs are.

Downgrade other brands or stores.

Put pressure on customers to purchase.

Immediately tell your customer how good the merchandise looks.

Say merchandise can be altered unless it really can be.

Bribe customers into purchasing by saying that the merchandise may be sold before they return.

The successful apparel and accessories employee will motivate customers, know fashion terms, master the pronunciation of designers' names, and learn the art of presenting merchandise. Such an employee will be able to meet the needs of customers effectively, which will in turn result in customer satisfaction.

QUESTIONS:

In Items 1-10, in the space provided write the term which identifies the fashion item pictured.

1. ______________________________

2. ______________________________

3. ______________________________

4. ______________________________

5. ______________________________

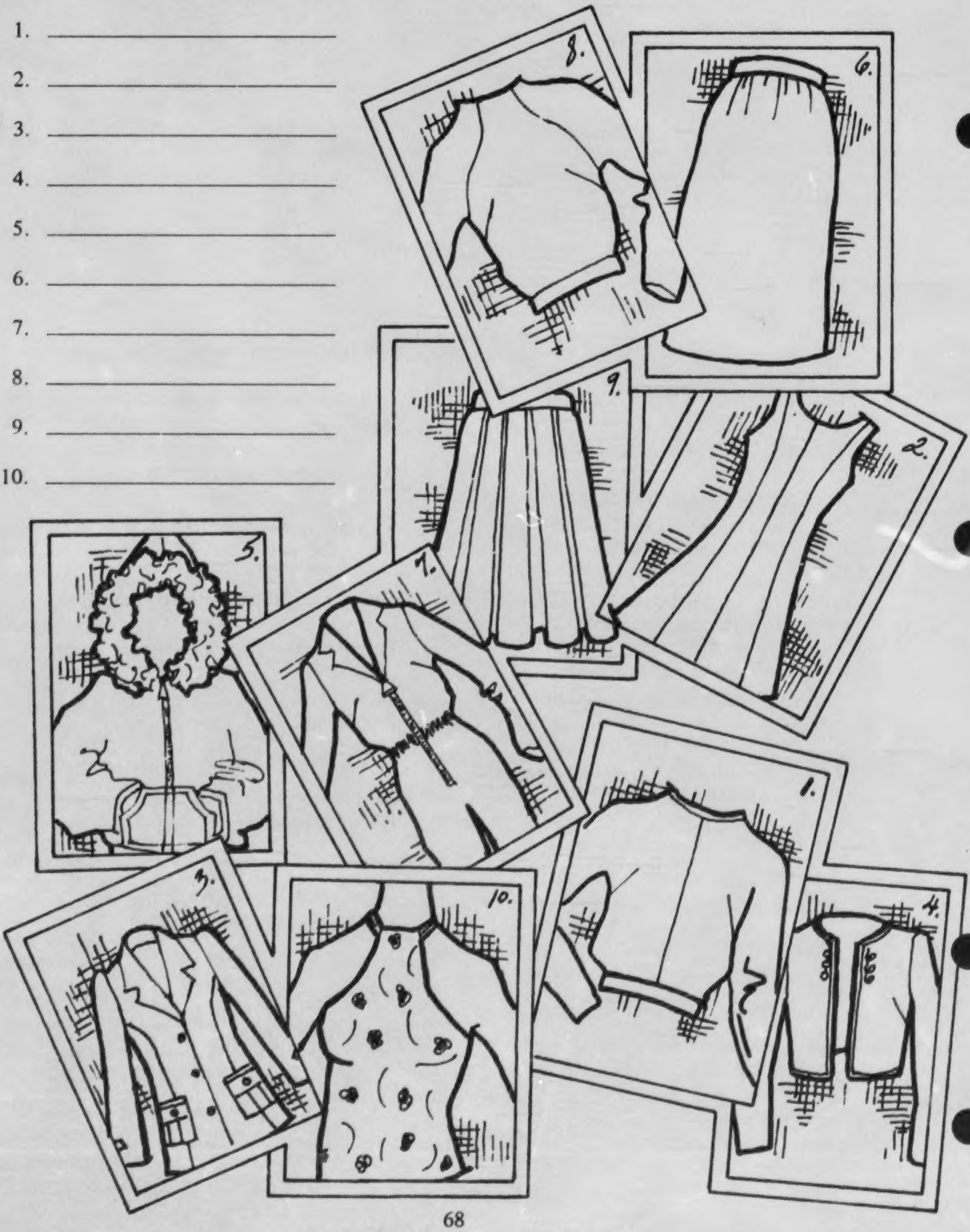
6. ______________________________

7. ______________________________

8. ______________________________

9. ______________________________

10. ______________________________



Listed below are some examples of the ways one apparel and accessories employee was able to motivate three customers into making purchases. In the space beside each number, place the letter or letters of the type of buying decision that the apparel and accessories employee influenced:

a. Need
b. Product or Service
c. Price
d. Source
e. Timing

_____11. "This pair of pants is made of heavyweight gabardine which will wear well. Since the material is polyester, it requires very little attention. The design of the pants is basic, so it can be worn all year round for many years. Look at this. You can wear a satin shirt with these pants and have an outfit for special occasions. On the other hand, this shirt you have on would look great with these pants for casual wear. All of the wear you will get out of this pair of pants makes the price very reasonable."

_____12. "You keep looking at this plaid shirt; it certainly is an attractive shirt. You said you really had nothing to wear with it, though. The black and brown in it are neutral colors and can be worn with most anything. It would even look good with jeans. The red and black are your school colors, aren't they? It is a 'Bushi' brand shirt. That company has been in existence for many years. They always manufacture excellent merchandise."

_____13. "Yes, this is a well-known line of apparel. We are the only store in the mall that handles this brand. I believe there is a store downtown that also carries this particular brand, if you don't mind fighting the traffic and putting up with the struggle of finding a place to park."

14. Using the following situation, write a brief summary telling how you would use (1) an emotional approach, and (2) a rational approach to motivate the customer to purchase.

Miss Levin has reduced her weight by fifteen pounds. She is in Myers Boutique looking for an outfit to wear to her cousin's bridal shower. She has spotted a rather expensive but classic dress in a well-known line of merchandise. Consequently, the dress costs about twenty dollars more than she would like to spend.

ASSIGNMENTS:

I. Practice pronouncing the designer names listed in the lesson. Tape-record as you say them, play back, determine which names need more practice. Retape, repeating the names. When you feel confident saying the names, pronounce them to your teacher. Listen carefully to information presented on radio, on television, or by your store's buyer about new designers. Listen carefully how each name is pronounced. Add names of new designers to your list.

II. Interview an experienced salesperson to learn the ways the individual presents merchandise and motivates customers. Write a paragraph telling how you can develop your own style of presenting merchandise and motivating customers using information acquired from the interview and from this lesson, as well as your own experience. Discuss your conclusions with your teacher.

III. Complete one or more of the experiences described in this lesson's reading assignment from *Apparel and Accessories.* Ask your teacher to check your work.

GROUP WORK:

I. Brainstorm to form a list of additional terms used in the fashion industry which are not mentioned in the text and which are used in describing this season's apparel and accessories. Examples might include words like sundress, cowl neck, or rugby shirt. Define these terms. Draw illustrations of each. Keep these definitions in a notebook or folder. Add to the list as the year proceeds.

II. Divide into groups to write and present skits on proper and improper ways to present merchandise. Spend one class period developing the skit and finding props. Present the skits the next day.

Observe the following guidelines for developing the skit:

a. A maximum of ten minutes in length.
b. Must include an apparel and accessories employee dealing with a minimum of two customers.
c. Use simple props if necessary.
d. Every group member must have a part in the skit.
e. There should be a narrator.
f. Give the teacher one neatly written (or typed) copy of the script, including all group members' names on the script.

Following the presentation of each skit, discuss the following:

a. How was the merchandise presented: well, poorly, etc.? Why?
b. What made the presentation effective?
c. How could the presentation have been more effective?

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UNIT III-4

CUSTOMER SATISFACTION

SUBJECT: Assisting Customers

TASKS:
13. Assist customers in finding apparel and accessories to meet their needs.
14. Assist customers in trying on garments.
15. Help customers reach buying decisions.

OBJECTIVES: When you finish this lesson, you should be able to
a. give examples of appropriate greetings to customers
b. determine the proper time for closing a sale
c. point out guidelines for writing merchandise sale tickets
d. demonstrate techniques for packaging merchandise at point of sale
e. outline ways to handle customer objections and complaints constructively
f. summarize procedures for handling returned merchandise
g. describe methods for suggesting merchandise to customers.

REFERENCES: Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. 42-45; 47.

Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 110-111; 123-128; 228-232.

The apparel and accessories employee who deals directly with the customers is one of the most important persons in the retailing industry. Let's compare this person to a master of ceremonies. The master of ceremonies first must welcome the audience. Then the master of ceremonies makes a special effort to assure guests that their time is being well-spent. Throughout the affair, the master of ceremonies must introduce special subjects and comment on the matters which will be of interest to the audience. At all times the master of ceremonies must be sincere. Finally, the master of ceremonies must bring the affair to an end by summarizing the event's happenings, showing appreciation to the guests, and thanking those who attended.

Employees dealing with the customer in a retail business should follow a similar pattern. They first greet the customers in a pleasant manner, and convince them their visit is worthwhile. They assist customers in finding a selection suitable to their needs. During this entire process, the apparel and accessories employee must politely handle any customer complaints or objections which may arise. Let's discuss each phase of customer assistance as it is likely to occur.

CUSTOMER ASSISTANCE

Greeting the Customer

Just as the master of ceremonies welcomes the audience, the apparel and accessories employee must greet customers as well. The first moment between customer and employee is likely to form the atmosphere for the entire visit. An introduction that is polite, genuine, and cordial establishes good customer relations. As discussed in the readings, salespersons use several types of greetings to welcome customers. Regardless of the approach, it is important to establish good rapport with the customer.

Recognize the customer's presence as soon as possible. All people like to feel wanted. Customers who are given attention promptly are likely to feel important. Show customers that you are glad they have chosen your store. Let them know you are interested in satisfying their needs.

Avoid neglecting a customer for the sake of finishing a "non-customer" task. As quickly as possible, wind up that phone conversation, leave that display, or come to a stopping place in stocking, and give that customer your attention. If it is impossible to speak to the customer, at least show your concern with a friendly smile and good eye contact.

Allow the customer to be the center of attention. Personalize the conversation by saying "you" and "your" instead of "I" and "my." Encourage the customer to talk, and always listen to what he or she has to say. Show an interest in the customer by asking questions.

Suitable Selections

You can use information exchanged in the greeting to assist customers in making suitable selections. Assisting customers in making a satisfactory selection is a major goal of the apparel and accessories employee. Providing adequate merchandise for a customer to select from requires skill. There are some ways to determine the type of merchandise to offer customers.

1. Allow customers to browse a few moments. Watch for those colors, styles, and sizes to which they pay particular attention. Also watch for facial expressions which may reveal likes and dislikes.
2. Ask questions. The customer's responses will help you decide what the customer has in mind. For example, you might ask, "Is this for a special occasion?"
3. Begin by assisting customers in finding what they request. Later, reveal additional merchandise which may be suitable.
4. Present moderately-priced clothing. Judging from customer response, continue to offer merchandise of similar prices, or choose more expensive, or less expensive goods. For instance, the customer who looks at the price tag and then drops it without hesitation most likely is searching for less expensive merchandise. On the other hand, the customer who does not pay much attention to the price tag would probably consider purchasing a more expensive item.

The employee who focuses attention on the interests and needs of the customer usually wins the customer's respect. As a result, the customer will trust the apparel and accessories employee. In other words, the customer who approves of the apparel and accessories employee's skills in selecting appropriate merchandise likely will return to the store for assistance.

Try-Ons

Most customers will want to try on several garments before making final selections. After the customer has selected several garments, the salesperson should suggest that the garments be tried on to check the fit.

Trying on garments involves the customer with the merchandise. Trying on garments gives the customer a chance to check the garment's fit, appearance, and construction. Trying on garments also increases the likelihood that the customer will make a purchase, and that the customer will be satisfied.

Outer garments, such as jackets and coats, may be tried on before a mirror in the sales area. The salesperson should offer to help the customer remove any outer garments which were worn to the store. Help the customer remove the coat or jacket and carefully hang it up or drape it over a chair. When helping a customer try on a coat or jacket, make sure it will fit over what the customer is wearing. For example, a man may need to be reminded to roll down his sleeves before trying on a jacket. A woman might be told that because a particular style of coat is intended to fit close to the body, it would be best to try on the coat without a bulky sweater underneath.

When helping a customer into a coat or jacket, hold the garment by the collar. Lift it high on the customer's neck. Drop the garment forward to the collar line. Finally, smooth the coat or jacket over the customer's shoulders starting at the neck.

If the garment fits well, show the customer to a three-way mirror for an overall view. Facing the center mirror provides a view of the garment front and sleeves. Facing side mirrors provide a side view in the center mirror and a back view in the other side mirror.

If the customer has tried on a jacket, suggest trying on a matching or coordinating skirt or pants to get the overall look of the suit or outfit. Select the matching or coordinating items and show the customer to a dressing room.

Other garments must be tried on in the privacy of a dressing room. When the customer is ready to try on garments, the salesperson should carry the garments and show the customer to an empty dressing room. The store may require the salesperson to count or limit the number of garments taken into the dressing room. The salesperson should hang the garments in the dressing room. Then the salesperson should leave the dressing room, close the door, and allow the customer time to try on the clothing. The salesperson should check with the customer every few minutes to offer any needed assistance. You might say something like, "Do you need a different size in any of the garments?" "Could I bring you anything else?" or "Those pants fit fine in the hips, but they look a little large in the waist. Could I pin them in for you?"

If the customer is shopping with a companion, ask the companion's opinion of the appearance and fit of the garment. Usually the companion's approval is a must for completion of the sale.

Overcoming Customer Objections

Before the customer makes final selections, the salesperson plays an important role in helping the person overcome objections to the purchase. The customer may hesitate to purchase a garment because of its style, color, fit, or price. Even when the garment looks good and fits well, the customer may decide not to buy it. An experienced salesperson can help customers overcome most objections.

Suggesting Related Items

When the customer has selected one or two items, the good salesperson uses the customer's decision as an opportunity to suggest related merchandise which can be worn with the merchandise the customer has selected. For example, pants need jackets and shirts. Ties, sweaters, socks, shoes, jewelry, and scarves might be suggested. Many customers appreciate help in coordinating complete outfits or in multiplying the number of combinations to be made.

Closing the Sale

Once the customer has decided, the apparel and accessories employee must determine when to end the sale. Just as the master of ceremonies terminates the banquet at the end of the program, the apparel and accessories employee must bring an end to the sale with the customer. This process involves several steps: (1) writing the ticket, (2) packaging the item(s), and (3) thanking the customer. Step three, thanking the customer, is discussed in the required readings. Let's briefly discuss step one, ticket writing; and step two, packaging the items.

Ticket writing is carried out in different ways in different stores. Some businesses handle this completely by hand, while other establishments have a computerized system which prints out the ticket directly from the cash register. If the store in which you are employed requires that its employees make out the tickets manually, you might follow the guidelines listed below.

1. Write legibly and neatly.
2. Fill in correct information in the appropriate spaces.
3. Double-check information for errors, special prices, etc.
4. Re-add all totals and subtotals, preferably with the use of an adding machine or calculator.
5. Include sales tax.
6. Give customers their copy of the ticket.
7. Keep one copy of the ticket and file in the appropriate place.

Printing a ticket under the computer system usually requires precise use of the sales register. Learning may seem very time-consuming at first, but in time the process will become a real timesaver. Those people operating the machine must exercise caution at all times. Exact buttons must be punched in order for certain information to be printed on the ticket. Incorrect use of one button can result in an error on the ticket. If, by some chance, an error does appear on the ticket, stores have procedures for clearing the machine and correcting the mistake. Always carry through with the proper procedures for your store.

Packaging the merchandise. Once the ticket has been written or computed, the merchandise must be packaged. The type of merchandise determines the type of packaging. Many stores place merchandise in colorful, plastic bags which can serve additional uses to the customer. At the same time, these bags are usually easy to handle. There are times when items are boxed. Suits, formal wear, and coats usually are hung on heavyweight hangers and placed in special bags, or covered with plastic. Each store has its own practices for packaging goods.

Sometimes customers request that merchandise be giftwrapped. Some stores provide this as a free customer service, but many charge a small fee depending on the price of the purchase. Larger department stores frequently have separate giftwrapping departments which may charge a fee according to the choice of giftwrap. Smaller, independent stores may require that the apparel and accessories employee do the giftwrapping.

Regardless of the manner in which merchandise is to be packaged, always handle it with care. Fold fabrics neatly and hang clothing appropriately. Keep bags, boxes, and paper clean and free of wrinkles, and always make certain the packaging covers the merchandise completely. Remember, the merchandise to be packaged belongs to the customer, so show consideration in how it is packaged.

Customer Complaints and Returns

Relationships with customers do not always end with the closing of the sale. There are times when customers may return and complain about their purchases. There are almost as many different kinds of complaints as there are different types of customers. The apparel and accessories employee should learn to recognize these objections and complaints as well as how to handle them.

Occasionally a customer may wish to return purchased merchandise. This may or may not be because of a complaint. Every store has specific policies and procedures for handling returns. Whatever the rules are regarding returns at your place of business, make sure you know them. It is a good practice to inform customers of these policies before they actually purchase merchandise.

Assisting customers in the apparel and accessories business involves many duties. The apparel and accessories employee should show a genuine interest in customers. In addition, the employee must carry out procedures efficiently for closing the sale. Finally, the apparel and accessories employee must acquire skill in handling customer complaints.

QUESTIONS:

1. The proper time for closing a sale is ______________________________.

2. Customer objections to merchandise are classified as ______________________________, ______________________________, and ______________________________.

3. Jerry's customer is purchasing a pair of brown slacks. When Jerry shows the customer a plaid shirt to go with the slacks he is using the technique of ______________________________.

4. Placing merchandise in personalized bags is one form of ______________________________.

5. When customers make a purchase, it is a good practice to inform them of the policy for ______________________________.

6. List the methods of overcoming customer objections.
   a.
   b.
   c.
   d.

7. List the guidelines for writing a sales ticket.
   a.
   b.
   c.
   d.
   e.
   f.
   g.

8. Why is it a good idea to pause a minute before approaching a customer?

9. a. Kathy has been browsing in the store for several minutes. Every time she sees a coral-colored shirt on the Size 9 rack, she takes it off and looks at it. You are the apparel and accessories employee in this department. How would you respond?

   b. Mr. Cooper has been pacing up and down the notions aisle of a large fabric store. He is holding a swatch of brown material. How would you respond?

   c. Karen came rushing to the clerk's station in the women's department where you are employed. In a frantic voice she says, "I've got to have something to wear to a dinner party tonight." How would you respond? What questions might you ask?

10. When assisting a customer who wants to try on garments, the apparel and accessories employee should:
    a.
    b.
    c.
    d.
    e.

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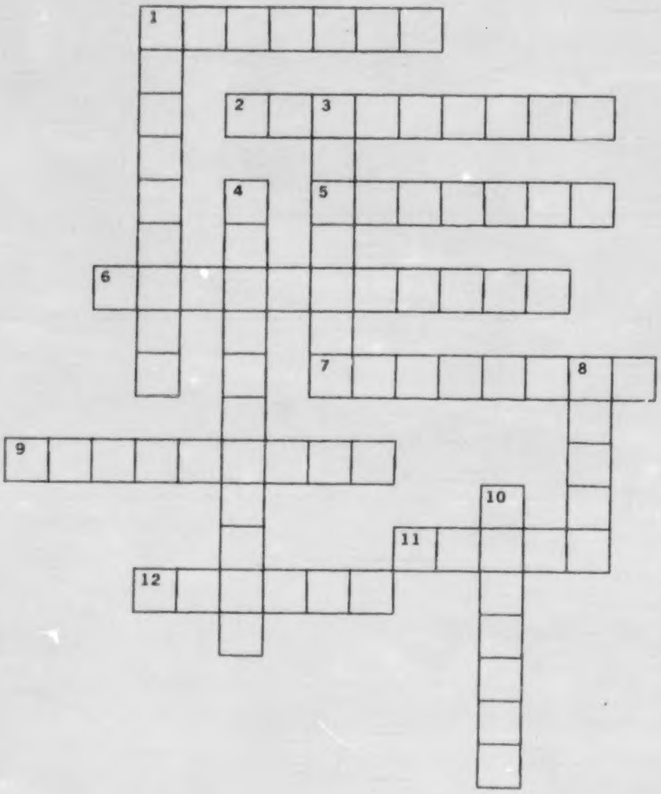
11. Without referring to references, work the crossword puzzle to test your knowledge of customer satisfaction. Place your answers in the appropriate numbered spaces on the puzzle.



ACROSS:

1. Customers may object to merchandise because it is of poor ________
2. Placing merchandise in personalized bags is one form of ________
5. Apparel and accessories employees can learn much about a customer's likes and dislikes when they can ________ the customer.
6. One of your duties in a retail clothing store is to make certain that apparel and accessories are ________
7. Apparel and accessories employees should meet their customers with a friendly ________
9. The best way to determine a customer's needs is through use of ________ questions.
11. Many retail stores package accessory items in ________
12. Customers are likely to respect those who are willing to ________

DOWN:

3. The actual purchasing of an item is called the ________
4. Apparel and accessories employees assist customers in selecting ________
8. The apparel and accessories employee should always be concerned with the customer's wants and ________
10. Reasons customers may not purchase an item are sometimes called ________

ASSIGNMENTS:

I. Find out how your store handles customer returns. Learn about the procedures involved, alternatives provided, processes for determining defective items, etc. Assume you are explaining to a new employee the process for handling returned merchandise. Write one paragraph telling how an entry-level employee with your position title would carry out this process.

II. Write two case studies using the guidelines that follow. These case studies may be factual or fictional.
   a. Limit each study to a maximum of one page.
   b. One case history illustrates how an apparel and accessories employee closed a sale at the correct time.
   c. One case history illustrates how an apparel and accessories employee timed the closing of a sale poorly.
   d. Each case study should reveal hints as to whether or not the customer was ready to close the sale.

III. Trade the case studies written in Assignment II with another apparel and accessories employee. Answer the following questions pertaining to both studies.
   a. Why did one apparel and accessories employee receive more desirable results than the other?
   b. What hints or hunches revealed that it was time to close the sale? That it was *not* time to close the sale?
   c. How should the ineffective closure have been made more effective?

IV. Complete one or more of the experiences in this lesson's reading assignment from *Apparel and Accessories.* Ask your teacher to check your work.

GROUP WORK:

I. Brainstorm to form a list of appropriate greetings which can be used in fashion-related jobs.

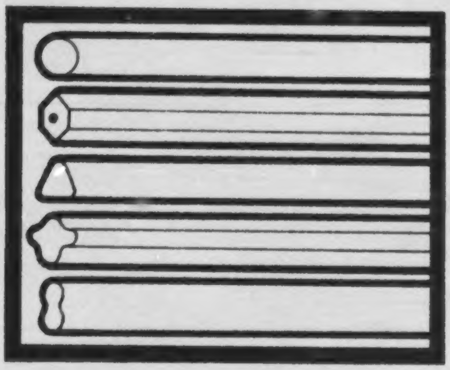
II. Bring a sack, bag, or box (and/or any other materials used for packaging merchandise) from your place of business. Share various ways merchandise is packaged. Make a list of helpful guidelines for packaging specific items, such as sweaters, pants, suits, coats, accessories, etc.

III. Using 3" x 5" notecards, summarize at least five customer objections and/or complaints which you have had to handle on the job. Place each objection or complaint on a separate notecard. On the other side of the card, label complaints according to the classifications given in the readings. On separate notecards tell how you handled each at the time it occurred. If you feel you could have handled it more effectively, paraphrase how you should have handled it on yet another notecard. Shuffle the complaints and objections. Place in a stack face-down in the center of a table. Take all responses, both initial ones and corrected ones; shuffle them; and arrange them spread out face-up on the table. Students should quickly skim the responses. Moving clockwise, one at a time, each student will first identify the type of objection or complaint shown on the top card of the stack lying face-down. The student then picks up the card and reads the objection aloud. The student will then choose the best method for handling the complaint from the cards lying face-up. Read that response aloud and tell why it was chosen. Everyone votes yes or no on the selection. If the majority vote yes, the student takes both cards. If the majority note no, the student must put the card at the bottom of the stack. The student with the most pairs is the winner.

IV. Divide into two groups, those who make out tickets manually, and those who operate a register for the ticket. Make transparencies outlining factors to consider and guidelines to follow when making the ticket. Use your imagination and be as creative as you want. You may show these transparencies to other students who are involved in ticket writing; for instance, food service employees, home furnishings employees, etc.

UNIT IV-1

FABRICS



SUBJECT: Textile Fibers

TASKS:
16. Use correct fabric terminology.
17. Point out characteristics of fabrics.

OBJECTIVES: When you finish this lesson, you should be able to
a. identify fiber content of various fabrics
b. describe characteristics of fibers
c. point out characteristics of various fibers.

REFERENCES: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 56-59.

Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Co., 1973. pp. 244-255.

Every year scientists and manufacturers make new discoveries about textiles or fibers. These discoveries lead to new fabrics with many different uses. Such new fabrics, new blends, and new finishes cause customers to have many questions about the fabrics they purchase. Anyone working in a business that deals in clothing and textiles should understand the basic characteristics of fibers and fabrics. An informed salesperson knows the selling points of each fiber and fabric and can make suggestions that will help customers be satisfied with their purchases. As a result, sales will increase and customers will be pleased. Being "in the know" about the many fibers and fabrics on the market is an important key to success in the apparel and textile industry.

QUESTIONS:

1. Define the term *fiber.*

2. Describe the two major categories of natural fibers.
   a.

   b.

3. Why are fibers sometimes blended?

4. A customer asked LuAnn what the label "Virgin Wool" meant. How would you answer this question?

5. What characteristic does nylon add when it is blended with other fibers?

6. Mrs. Sanchez asked Maureen, an employee in a fabric store, what fabric she would recommend for a playsuit for Mrs. Sanchez' two-year-old child. Which of the natural fibers do you suppose Maureen suggested? What characteristics of this fiber would make it suitable for a toddler's clothing?

7. What is the difference between reprocessed and reused wool?

In Items 8-17, indicate what class each fiber falls into. Place the letter of the correct class of fiber in the blank to the left of each fiber. Letters may be used more than once.

Fiber

______ 8. Acetate
______ 9. Wool
______10. Spandex
______11. Acrylic
______12. Cotton
______13. Silk
______14. Flax
______15. Rayon
______16. Polyester
______17. Nylon

Class of Fiber

a. Manufactured
b. Natural

In Items 18-23, match the fabric with its characteristics. Place the letter of the correct characteristic in the blank to the left of each fabric. Letters may be used more than once. Each item may have more than one answer.

Fabric

______18. Wool
______19. Acrylic
______20. Cotton
______21. Polyester
______22. Silk
______23. Rayon

Characteristics

a. Absorbent
b. Colorfast
c. Strong
d. Warm
e. Wrinkle-resistant
f. Wrinkles

ASSIGNMENT:

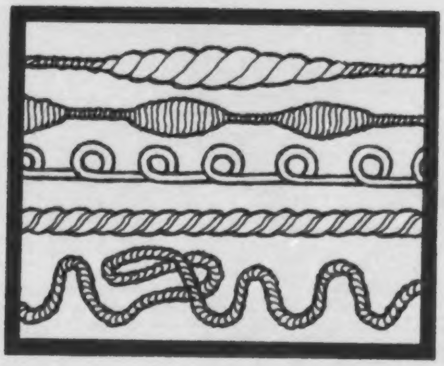
I. Visit a fabric store to observe the fabrics available in natural fibers. Were more of the fabrics 100 percent natural fibers or a blend of fibers? Touch the fabrics. Observe the texture, wrinkle resistance, luster, and weight of each fabric. Share your findings with your classmates.

GROUP WORK:

I. Work with other vocational home economics students in clothing and home furnishings to plan and arrange an exhibit of natural fiber fabrics. Include samples of the fibers at various stages of production and samples of fabrics made from each fiber.

UNIT IV-2

FABRICS



SUBJECT: Yarn Construction

TASKS:
16. Use correct fabric terminology.
17. Point out characteristics of fabrics.

OBJECTIVES: When you finish this lesson, you should be able to
- a. identify yarns made from various fibers
- b. analyze factors which influence characteristics of yarn
- c. differentiate between filament and spun yarns.

REFERENCES: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., Inc., 1979. pp. 61-62.

Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Co., Inc., 1973. pp. 255-258.

Yarn construction affects the appearance, durability, care, and performance of a fabric. Almost all fabrics are made from yarns, which are continuous, threadlike strands of fibers laid or twisted together. Yarns vary one from another in many ways. Some yarns are flat and dull, while others are thick and shiny. The difference can be explained by the fact that different yarns are made from different fibers, all of which have certain characteristics. Understanding the effects of yarn characteristics will aid the textile or apparel employee in assisting customers.

QUESTIONS:

1. Describe the two kinds of manufactured fiber yarns.
   a.

   b.

2. List two advantages of texturized yarns for manufactured fibers.
   a.

   b.

3. Explain the difference between worsted and woolen yarns.

4. Mrs. Johnson wants to purchase fabric to make her husband a pair of work pants. Would you recommend pants made of two-ply fabric or pants made of four-ply fabric. Why?

In Items 5-10, match each yarn description with its definition. Place the letter of the word in the blank to the left of its definition. Use each letter only once.

Descriptions

_____ 5. The thickness and diameter of long-fibered yarns.
_____ 6. A combination of two or more fibers in a yarn.
_____ 7. Fibers twisted together to form a continuous strand.
_____ 8. Two singles twisted together.
_____ 9. The thickness and diameter of short-fibered yarns.
_____10. The number of strands twisted together in a yarn.

Characteristics

a. Blend
b. Count
c. Denier
d. Ply
e. Two-ply yarn
f. Yarn

ASSIGNMENTS:

I. Find samples of single-ply, two-ply, four-ply, and six-ply yarns. Unravel the end of each yarn and find the single fibers that make up the yarn. How do the yarns differ? Which yarns are the strongest?

II. Collect fabric samples made of different types of yarn. Place the fabric samples in a notebook and list the type of yarn in each sample. Write an explanation of how you determined the type of yarn found in each sample.

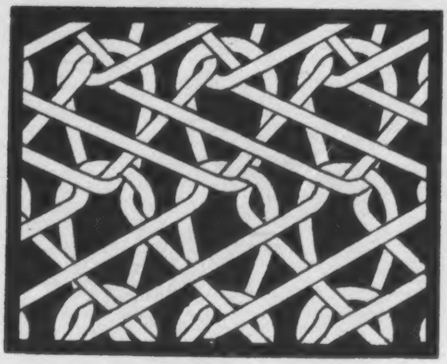
GROUP WORK:

I. Find swatches of nylon, acetate, triacetate, and polyester. Ravel off a few yarns from each sample and look at them under a magnifying glass. Try to find as many variations of textured yarns as you can find and group together the yarns of similar crimp, curl, or loops.

II. Collect samples of various types of sewing threads and read the information on the labels. Explain the meaning of the numbers as well as the other terms found on the labels. Can you determine the difference in thickness of threads labeled sizes 40, 50, 60, 70, and 100?

UNIT IV-3

FABRICS



SUBJECT: Fabric Structure

TASKS:
16. Use correct fabric terminology.
17. Point out characteristics of fabrics.

OBJECTIVES: When you finish this lesson, you should be able to
- a. identify various methods of fabric construction
- b. point out construction methods used in various types of fabrics
- c. describe advantages and disadvantages of fabrics produced by various methods
- d. explain the difference between warp and filling knit.

REFERENCES: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1973. pp. 63-65.

Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Co., 1973. pp. 258-260.

Fibers and yarns are combined in many different ways to produce the many fabrics available to today's consumers. Fiber content, yarn construction, and fabric construction all determine the appearance, strength, absorbency, warmth, and beauty of a fabric. These qualities in turn affect the performance of a fabric in wear and care. A basic knowledge of fabric construction will help you recognize the types of fabrics, and their various qualities.

QUESTIONS:

1. The yarns that run lengthwise in the fabric parallel to the selvage are the ____________________ ____________________.

2. The yarns that run across the fabric from selvage to selvage are called the ____________________ ____________________.

3. The smooth-finished edge of the fabric that extends the entire length of the fabric is the ______________________________.

4. Name two fabric examples for each of the following weaves:
   - a. Plain weave
   - b. Twill weave
   - c. Satin weave

In Items 5-10, match the construction process with its description. Place the letter of the construction process in the blank to the left of its description. Use each letter only once.

Descriptions

_____ 5. Forming a series of loops to make a fabric.
_____ 6. Interlacing of warp and weft yarns to form a fabric.
_____ 7. Joining yarns together so they intersect to form an openwork fabric.
_____ 8. Interweaving of three or more yarns to form a flat, narrow fabric.
_____ 9. Interlocking mostly wool fibers by heat, moisture, and pressure to form fabric.
_____10. Joining fibers together adhesively to form a fabric.

Construction Processes

a. Bonding
b. Braiding
c. Felting
d. Knitting
e. Netting
f. Weaving

ASSIGNMENTS:

I. Collect swatches of woven and nonwoven fabrics. Place swatches in a notebook and label each with the name of the fabric, a brief explanation of the process by which it was made, a common use of the fabric, and advantages and disadvantages of the fabric.

II. Find a sample of nylon hosiery and nylon tricot knit. Which sample is a warp knit and which is a filling knit? Be able to explain the difference between the two samples.

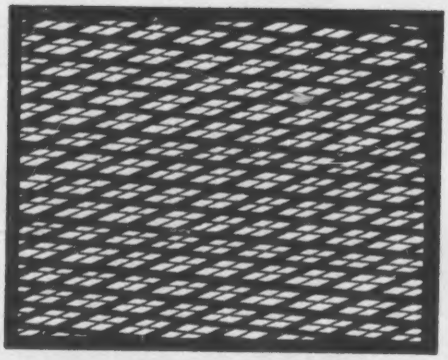
GROUP WORK:

I. Make a list of the weaves and other types of fabric construction methods used in garments worn by class members.

II. Make samples of plain, twill, and satin weaves by using paper cut into strips. Label each sample and display on a bulletin board.

UNIT IV-4

FABRICS



SUBJECT: Dyeing and Printing

TASKS:
16. Use correct fabric terminology.
17. Point out characteristics of fabrics.

OBJECTIVES: When you finish this lesson, you should be able to
- a. identify color information on labels and advertisements
- b. describe methods of dye application
- c. point out methods of printing fabric
- d. explain care required by fabrics that have been dyed.

REFERENCE: Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Co., Inc., 1973. pp. 262-263.

The overall appearance of a fabric in yard goods or ready-made garments is usually the first thing that attracts the consumer to the fabric. The consumer may then look more closely because of a pretty color, an interesting or unusual texture, or a pleasing pattern. The beauty of the fabric is affected by the dyeing and printing processes applied to the fabric or yarns. A knowledge of printing and dyeing methods and their effects on fabrics is essential in answering customers' questions about the care of fabrics.

Not all dyes and prints have the same degree of colorfastness. Good colorfastness means that a fabric will retain its original color through wear, washing or cleaning, and storage. The type of fabric selected, and the purpose for which it is intended, will determine the degree of colorfastness desired. For example, colorfastness to light is important in selecting fabric for draperies, because they must stand in strong light all day; but they do not need to be washed frequently. Colorfastness to washing is important in fabric for apparel that must be washed frequently.

The U.S. government tests fabrics for colorfastness and sets certain colorfastness standards for textiles. These standards protect the consumer by providing information on textile labels about the colorfastness or care of the merchandise. The consumer also may test the colorfastness of fabric by checking the penetration of the dye. In yard goods, this may be done by raveling off a yarn to see if it is the same color throughout. In ready-to-wear, the edge of the seam can be checked to see if the color is uniform. In heavy prints, the reverse side can be checked to see if it has color. If the reverse side has little color, the dye penetration was not good and loss of color may occur.

Better dye penetration is obtained with dyeing than with printing. To know whether a fabric has been dyed or whether the color has been printed, examine the outline of the design. On the printed fabric, the outline of the design is sharply defined on the right side but the entire design usually does not penetrate the reverse side of the cloth. Some printed fabrics tend to fade or lose color.

Fabrics that have printed designs sometimes present a particular problem. The design must follow the true grain of the fabric. If the design is not on the grain, it is said to have been "printed off-grain." The design will appear crooked in a fabric that has been printed off-grain. Usually you can determine if the design has been printed on-grain just by looking at the fabric to see if the design runs parallel with the warp threads.

QUESTIONS:

1. Describe three ways that dyes can be applied.
   a.

   b.

   c.

2. Explain the term *cross-dyeing.*

3. What type of application produces the best dye penetration in a fabric? Why?

4. Explain how to check the penetration of dye in yard goods and ready-to-wear garments.

In Items 5-10, match the method of printing fabric with the description of the method. Place the letter of the printing method in the blank to the left of its description. Use each letter only once.

Descriptions

______ 5. Dyed fabric is passed between two engraved rollers containing bleach, which removes color.
______ 6. Fabric is printed with an adhesive and dusted with short fibers.
______ 7. Fabric is passed between steel rollers which engrave a design.
______ 8. Fabric is printed with a stenciling process using a jelly-like dye.
______ 9. Printing is applied to both sides of a fabric.
______10. Fabric is printed with a substance that resists dye in such a way that the treated areas remain white when the fabric is dyed.

Printing Methods

a. Direct printing
b. Discharge printing
c. Duplex printing
d. Flock printing
e. Resist printing
f. Screen printing

ASSIGNMENTS:

1. Collect several labels and advertisements that give color information. Explain the facts given on each label and describe what you can tell about the colorfastness and care of the fabric.

II. Bring to class fabrics that have faded, run, or bled. Explain what happened and how it could be prevented in the future.

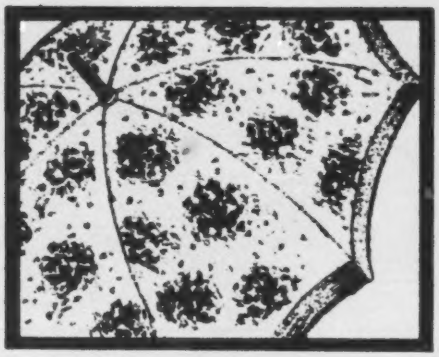
GROUP WORK:

I. Prepare a display of fabrics dyed by various methods. Label each sample and describe the method used for dyeing.

II. Experiment with colorfastness of fabrics by rubbing samples of colored fabrics over a white handkerchief. Does any of the color rub off on the handkerchief? Repeat the experiment with the same fabric using a wet handkerchief. Were there any differences in the colorfastness of the fabric samples?

UNIT IV-5

FABRICS



SUBJECT: Fabric Finishes

TASKS:
16. Use correct fabric terminology.
17. Point out characteristics of fabrics.

OBJECTIVES: When you finish this lesson, you should be able to
- a. identify various fabric finishes
- b. explain the difference between functional and aesthetic finishes
- c. describe the effects of various fabric finishes on fabrics
- d. point out how fabric finishes affect the techniques used in garment construction and alteration.

REFERENCES: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 65-67.

Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Co., Inc., 1979. pp. 260-262.

Almost every fabric is given some finish. The type of finish applied to the fabric is determined by the characteristics desired for the fabric. Basically, a fabric finish may be described as either a *functional finish* or an *aesthetic finish.* Functional finishes can give a fabric resistance to shrinking, wrinkling, staining, or burning. Aesthetic finishes make fabric more appealing to the eye or the touch.

Fabric finishes may be permanent or temporary. If the finish is permanent, it will last the life of the fabric under normal conditions. If the finish is temporary, it will be removed quickly by normal wear and care.

Fabric finishes, even though they are not visible to the eye, can make a fabric look, feel, and function better. It is important for you, as an apparel and accessories employee, to be familiar with various fabric finishes and how they affect the use and care of fabric.

QUESTIONS:

1. Define *fabric finish.*

2. Explain the differences between functional and aesthetic finishes.

3. What are the two types of shrinkage control? How do they differ?
   a.

   b.

4. Why is it important to read the care labels for all fabrics?

5. Describe two finishes that improve a fabric's hand, or feel.
   a.

   b.

6. Mrs. Lorenzo is a customer in a fabric store where you work. She wants to buy some washable cotton fabric but the label does not indicate whether or not the fabric is Sanforized. What precautions would you suggest to Mrs. Lorenzo?

In Items 7-13, match the finishing process with its description. Place the letter of the finishing process in the blank to the left of its description. Use each letter only once.

Descriptions

_____ 7. Pressing fabric between two rollers to make the fabric's surface flatter and glossier.
_____ 8. A treatment that adds color to a fabric.
_____ 9. A caustic soda treatment that adds shine and luster to a fabric.
_____10. A pounding process that flattens cotton and flax fibers.
_____11. Using engraved rollers to produce a raised surface design on the fabric.
_____12. A treatment to remove the fabric's fuzz to make the fabric smoother.
_____13. A treatment with chlorine or peroxide to make the fabric white.

Finishing Processes

a. Beetling
b. Bleaching
c. Calendering
d. Dyeing
e. Embossing
f. Mercerizing
g. Singeing

ASSIGNMENTS:

I. Ask your training sponsor to describe construction, pressing, and care problems associated with special fabric finishes. How can you solve these problems?

II. Study current articles and publications to obtain up-to-date information about fabric finishes. What new finishes are being applied to fabrics? What new regulations apply to fabric finishes?

III. Find labels and advertisements that contain trade names of various finishing processes. Write down the name of each finishing process and give a brief explanation of its meaning.

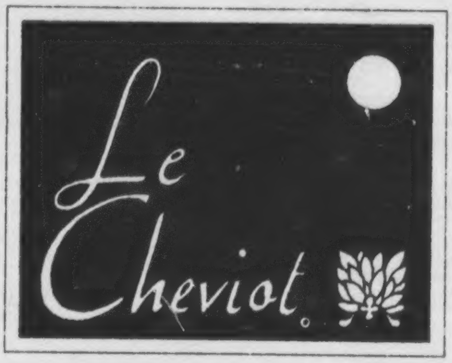
GROUP WORK:

I. Share information with other apparel and accessories employees on new developments in fabric finishes and the handling of fabrics with specific finishes. Develop a booklet on hints for construction and care of fabrics with specific finishes.

II. Work in groups of two to make a list of questions about fabrics customers may ask the apparel and accessories employee. Decide on appropriate answers and share your ideas with other classmates.

UNIT IV-6

FABRICS



SUBJECT: Textile Labels, Standards, and Laws

TASK: 18. Explain textile legislation, standards, and labeling.

OBJECTIVES: When you finish this lesson, you should be able to

a. summarize provisions of federal textile laws
b. describe ways that textile merchandise can be labeled
c. distinguish between mandatory and voluntary information found on textile labels.

REFERENCES: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979, p. 60.

Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Co., 1973, pp. 266-270.

Years ago a person could identify a fabric's content just by looking at the fabric or feeling it. Then, there were only four natural fibers, each so different that recognition was easy. Today, with the discovery and increased use of manufactured fibers,blends of fibers, and the development of new finishes, it is almost impossible to identify the fiber content just by a fabric's appearance. In order to inform consumers of fiber content, performance features, and care; and to protect consumers from deceptive labeling and advertising, federal textile laws and regulations have become necessary. Many of the federal textile laws are discussed in the reading assignment for this lesson.

FEDERAL TEXTILE LAWS

The *Permanent Care Labeling Rule,* which became effective in 1972, requires that proper care and maintenance instructions be stated on labels attached to wearing apparel having a retail cost of three dollars or more. The instructions must be legible for the normal life of the product. The care label for articles of apparel should be sewn into the finished garment. The Permanent Care Labeling Rule also states that a care label for each length of fabric must be given to home sewing customers at the time of purchase.

TEXTILE LABELING

Textiles may be labeled in various ways, including (1) printed identification on the bolt, roller, spool, or wrapper; (2) identification woven into, or printed on, the selvage; (3) a printed label pasted onto the item; (4) a hang tag attached to the item; or (5) a woven or printed label attached permanently.

Garments are labeled usually by either a cardboard hang tag attached to the garment, or a ribbon or cloth label machine-stitched in a seam or on a facing of the garment. Information also can be stamped on the garment.

You can find information about fabrics on the bolt, on an accompanying label or hang tag, or on the selvage. Because permanent care labeling is required, information can be found on a strip rolled into the bolt of fabric or as a code on the bolt end. The information appropriate for that code should be given to the customer upon request.

TYPES OF LABELS

The information on the label will be one of three types: brand, certification, or informational. Consumer information falls into two categories: *mandatory* (required by law); and *voluntary* (provided by the manufacturer without being required).

Mandatory information includes: (1) fiber content and percentages, (2) names or identification numbers for the manufacturer, and (3) a permanent care label attached to the garment. Permanent care labels must be strong enough to last the normal life of the garment. These labels help customers use and care for fabrics.

Voluntary information may include additional information, such as fabric structure, special finishes, and sewing instructions. The label usually also includes the size of the item.

QUESTIONS:

1. The "generic name" of a fiber is ______________________________.
2. According to the Textile Fiber Products Identification Act, the information that must appear on *all* textile merchandise is ______________________________,
______________________________,
______________________________,
______________________________.
3. List two ways that textile items could be labeled.
   a.

   b.
4. List three agencies that help set standards and regulate textiles.
   a.
   b.
   c.
5. Name four federal textile laws and summarize the provisions of each.
   a.

   b.

   c.

   d.

In Items 6-10, match the information which may be found on a label with its type. Place the letter of the type of information in the blank to the left. Letters may be used more than once.

Information

_____ 6. Fabric structure

_____ 7. Fiber content and percentage

_____ 8. Name of manufacturer

_____ 9. Serviceability qualities

_____10. Special finishes

Types of Information

a. Mandatory
b. Voluntary

ASSIGNMENTS:

I. Read labels on textile products to find as many generic names of man-made (extruded) fibers as you can. List the generic and trademark names of fibers that you find.

II. Read labels on several ready-made garments. Make two columns on a piece of paper and title one column, "mandatory information," and the other column, "voluntary information." List the information found on the garment labels in the appropriate columns. Which column has the most information? Which information is the most valuable to the consumer?

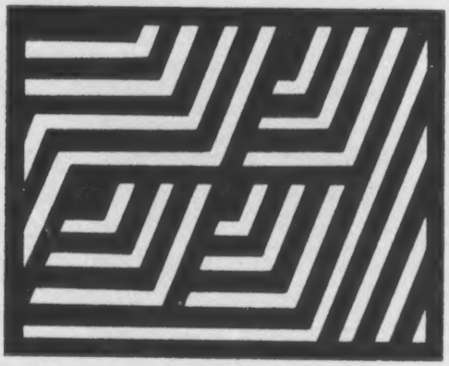
GROUP WORK:

I. Write to the Federal Trade Commission and request a copy of the Textile Fiber Products Identification Act. A copy of the act is available from the Federal Trade Commission, Bureau of Consumer Protection, Division of Textiles and Furs, Washington, D.C., 20580

II. After studying the Textile Fiber Products Identification Act, prepare a display showing label requirements.

UNIT V-1

DESIGN



SUBJECT: Design Elements: Line, Space, Shape, and Form

TASK: 19. Use the elements and principles of design effectively.

OBJECTIVES: When you finish this lesson, you should be able to

a. define design
b. identify the types and characteristics of line
c. explain how structural and decorative lines differ
d. analyze the use of line, form, and shape in various designs.

REFERENCE: Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Company, 1973. pp. 226-232.

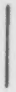
Design refers to the organization or arrangement of parts that make up a structure or work of art. Design appears in all our surroundings—homes and buildings, furnishings, and the clothing we wear. We react to design each day. Poor design causes an unpleasant reaction; it makes things appear confusing, out-of-place, or ugly. Good design is pleasing; it adds to our happiness and enjoyment.

Design influences the clothes we buy and the fabrics we select. It is important for the apparel and accessories employee to be able to recognize and apply good design. People are not born with good taste, but good taste can be developed. As an apparel and accessories employee, you can develop good taste by first learning the parts that make up a good design. The parts of a design are called the *elements* of design. They are form, line, shape, texture, pattern, and color. These concepts are used by fabric and fashion designers. They are also concepts you can use in describing fabrics and fashions to customers, in developing displays, and in planning fashion shows.

QUESTIONS:

1. Define *design*.

2. Identify the following types of lines and list two characteristics of each.

a. 
1.
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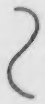
b. 
1.
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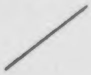
c. 
1.
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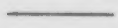
d. 
1.
2.

3. Explain the difference between the structural lines and the decorative lines of a garment.

4. What is the effect on the figure when using:
   a. Vertical lines

   b. Horizontal lines

   c. Diagonal lines

   d. Curved lines

5. Explain how the elements of design are concepts used by the designer.

ASSIGNMENT:

I. Cut pictures of garments from magazines. Using a felt-tip pen, outline the structural design lines on each picture. Outline the decorative design lines using a second color felt-tip pen. Study the structural and decorative design lines in each picture. Which design line appears most often in the pictures? What effect does each design line have on the appearance of the figure?

GROUP WORK:

I. Work with other apparel and accessories employees in your class to determine how line, shape, and form have been used as elements of design in the following:
   a. Your classroom
   b. The garment you are wearing
   c. The garment another group member is wearing.

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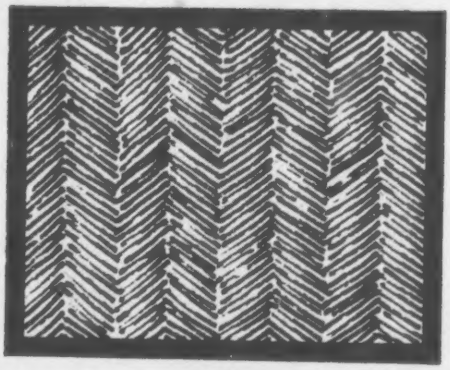
UNIT V-2

DESIGN

SUBJECT: Design Elements: Texture and Pattern

TASK: 19. Use the elements and principles of design effectively.

OBJECTIVES: When you finish this lesson, you should be able to
- a. define texture
- b. relate various textures to their effects on the figure
- c. point out compatible textures
- d. apply principles of design in selecting patterned fabrics.



REFERENCE: Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Company, 1973. pp. 240-242.

Texture is the surface quality of an object–the way it feels when it is touched, and how it looks. Every fabric has its own texture whether it is rough, smooth, shiny, soft, harsh, or somewhere in between. Texture is an important consideration in determining how a fabric should be used.

Today's fabrics not only come in many different textures, but have a variety of designs or patterns. Some fabric design patterns are small and simple, while others may be large and elaborate. As an apparel and accessories employee, you can help customers select fabrics that are suitable and flattering by observing and understanding texture and pattern.

QUESTIONS:

1. Texture is ____.

2. Which of the following three textures are compatible? Broadcloth, velvet, tweed, satin, percale, fur, gingham

3. Helen, an employee in a clothing store, is helping Mrs. Grummon select a dress. Mrs. Grummon, a small-figured person, is considering two dresses. One dress has fabric with a very small design while the other dress has fabric with a large design. Which dress do you think Helen should suggest that Mrs. Grummon purchase? Why?

4. Jeff, a men's clothing store employee, is helping Mr. Jackson select a suit. Mr. Jackson is a tall, large, heavyset man with a ruddy complexion. He has admired two suits, one with a satiny finish and one in a tweed fabric. Which one do you think Jeff will tell him looks best? Why?

In Items 5-10, match the fabric textures to their descriptions. Place the letter of the description in the blank to the left of each fabric texture. Use each letter only once.

Fabric Textures

_____ 5. Best suited for slim, youthful figures

_____ 6. Adds bulk to the short, heavy figure

_____ 7. Clings to the figure

_____ 8. Suggests poise and dignity

_____ 9. Emphasizes figure defects

_____10. Suitable for almost any figure or style

Descriptions

a. Glossy
b. Heavy
c. Luxurious
d. Sheer
e. Smooth
f. Stiff

ASSIGNMENT:

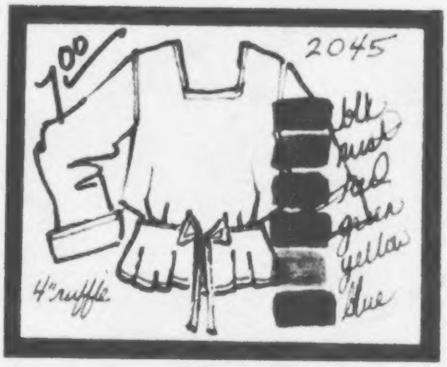
I. Collect swatches of fabric with various textures. Mount each swatch in a notebook or on a poster with descriptions telling how each is suited to various figures.

GROUP WORK:

I. Find swatches of fabric with various textures. Place the swatches in a bag or sack. Take turns putting on a blindfold and reaching into the bag to get a fabric swatch. Without looking at the swatches, try to describe the fabric by the way it feels. Which fabric swatches could be described best by the way they feel? Which fabric swatches could not be described simply by the way they feel?

UNIT V-3

DESIGN



SUBJECT: Design Elements: Color

TASK: 19. Use the elements and principles of design effectively.

OBJECTIVES: When you finish this lesson, you should be able to

a. identify colors and their symbolisms
b. name primary, secondary, and tertiary colors
c. describe the qualities of color
d. explain how shades and tints differ
e. relate color combinations to the color harmonies they represent
f. list factors that influence color choices.

REFERENCE: Craig, Hazel Thompson. *Clothing: A Comprehensive Study*. New York: J.B. Lippincott Company, 1973. pp. 208-225.

Color is one of the most important elements of design because of its effect on people. People react emotionally and physically to colors. Colors can be depressing, irritating, disturbing, soothing, stimulating, or exciting.

Most of us take color for granted, but what would life be like without color? Just imagine sitting down to a meal of meat, vegetables, and dessert all in tones of gray. Or imagine having a closet full of black, white, and gray clothes. Wouldn't life be dull without color?

Color is an important part of fashion. Most people think of color first when selecting clothing or fabrics to make clothing. As an apparel and accessories employee, your success in helping customers select and coordinate colors will depend upon how you see and understand color.

QUESTIONS:

1. The study of color is important to the apparel and accessories employee because ____________
____
____.

2. List three factors that influence color choices.
   a.
   b.
   c.

3. Name the primary, secondary, and tertiary colors.
   a. Primary –
   b. Secondary –
   c. Tertiary –

4. Name and describe the three qualities of color.
   a.

   b.

   c.

5. Explain how shades differ from tints.

6. Name the type of color harmony which has been used in each of the following color combinations.
   a. Dark blue, bright blue, and blue-gray:

   b. Blue-green and red-orange:

   c. Gray and white, with bright blue:

   d. Blue, red-orange, and yellow-orange:

   e. Red, red-violet, and violet:

   f. Red, yellow, and blue:

In Items 7-15, match the color with its symbolism. Place the letter of the color in the blank to the left of its symbolism. Use each letter only once.

Symbolism

______ 7. Humility, autumn, decay

______ 8. Purity, innonence, peace

______ 9. Danger, progress

______10. Retirement, sadness, modesty

______11. Mystery, tragedy, silence

______12. Deceit, cowardice

______13. Repose, tranquility, hope

______14. Coolness, refreshment

______15. Royalty, power

Colors

a. Black
b. Blue
c. Brown
d. Gray
e. Green
f. Purple
g. Red
h. White
i. Yellow

ASSIGNMENTS:

I. Make your own color wheel using tempera paint or watercolors. (Begin with the three primaries. Mix two primary colors in equal amounts to make the secondary colors. Mix one primary and an adjacent secondary color in equal amounts to make the tertiary colors.) Identify the primary colors on your color wheel by connecting them with a solid-line triangle. Connect the secondary colors with a broken-line triangle.

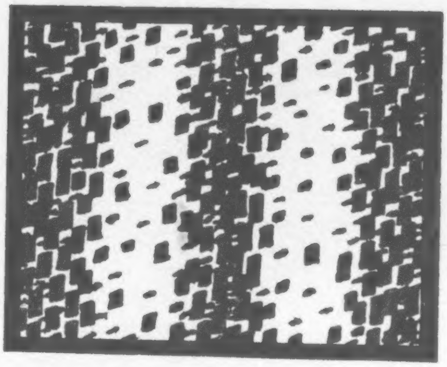
II. Find several varying samples of one hue in either fabric or paper. Mount the samples on paper arranged from the lightest value to the darkest. Which sample is a tint, and which is a shade of the hue you have chosen?

GROUP WORK:

I. Find illustrations of clothing or fabrics which show the application of any three of the six color harmonies. Mount these on a bulletin board and label each group.

UNIT V-4

DESIGN



SUBJECT: Design Principles: Balance, Proportion, Rhythm, Emphasis, and Unity

TASK: 19. Use the elements and principles of design effectively.

OBJECTIVES: When you finish this lesson, you should be able to
a. define each principle of design
b. explain how the principles and elements of design differ
c. give examples of ways to achieve rhythm
d. describe two kinds of balance
e. explain how proportion differs from scale
f. relate each principle of design to an illustration in which it is used.

REFERENCE: Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Company, 1973. pp. 234-240.

In the previous sections we discussed the parts, called elements, which make up a design. Although no rigid rules exist for combining these elements, over the years some basic guidelines have been developed. These guidelines, called *principles of design*, are proportion, balance, rhythm, emphasis, and unity. In good design, it is almost impossible to separate the elements and principles of design because they work together to create the total effect. The elements are the building blocks of design while the principles are the guidelines for combining the elements.

QUESTIONS:

1. List and define each of the five principles of design.
   a.

   b.

   c.

   d.

   e.

2. How do the elements of design differ from the principles of design?

3. List and explain five ways to achieve rhythm in a design.
   a.
   b.
   c.
   d.
   e.

4. Name and describe two types of balance.
   a.
   b.

5. Explain how proportion differs from scale.

6. List four guidelines for achieving unity in design.
   a.
   b.
   c.
   d.

ASSIGNMENT:

I. Find one illustration which shows each of the design principles. You may use magazine illustrations of garments or fabric samples. Since one illustration can include several principles, decide which principle you want each illustration to represent. Mount the illustration on notebook paper, label each according to the design principle used, and briefly tell how the principle was applied.

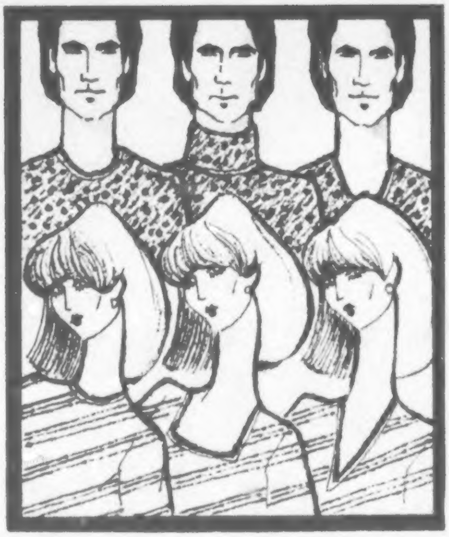
GROUP WORK:

I. As a group, analyze the examples found in the assignment. Determine how well the labeled principle was used in each design. Did use of the principle make the design more attractive? Was the illustration a good or poor example of the labeled principle?

II. From all the illustrations in the assignment, select one illustration which the group thinks is the best example *of each* principle (rhythm, emphasis, informal balance, formal balance, proportion, and unity). Use these illustrations to create a bulletin board on "Principles of Design." Remember to consider the principles of design in arranging the items on the bulletin board.

UNIT V-5

DESIGN



SUBJECT: Design for Basic Figure Types

TASK: 19. Use the elements and principles of design effectively.

OBJECTIVES: When you finish this lesson, you should be able to
a. explain how the elements and principles of design affect basic figure types
b. determine ways to minimize figure problems by using the design elements and principles
c. apply the elements and principles of design to clothing selection for basic figure types
d. analyze clothing to determine how well the elements and principles have been used to minimize figure flaws.

REFERENCE: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book, Co., 1979. pp. 79-83.

Clothing can be used to improve your appearance by emphasizing or minimizing body characteristics. Basic body shapes cannot be changed. Weight may increase or decrease, but height and basic body structure stay the same once a person has reached maturity. Being too short, too tall, too plump, or too thin are characteristics that can be minimized by creating optical illustions with clothing. If you have none of these problems, then you may choose almost any style of clothing in any color.

QUESTIONS:

In Items 1-10, match the figure type to the most flattering design for that type. Place the letter of the figure type in the blank to the left of the design most flattering to that type. Letters may be used more than once. Some items have more than one answer.

Designs

______ 1. Vertical lines

______ 2. Wide panel fronts

______ 3. T-, Y-, and arrow lines

______ 4. V- necklines

______ 5. Modified T-, Y-, and arrow lines

______ 6. Pants: straight and in solid colors

______ 7. Horizontal lines

______ 8. Jackets: not much below hipline

______ 9. Diagonal lines

______10. Sleeves with wide cuffs

Figure Types

a. Short and heavy
b. Short and thin
c. Tall and heavy
d. Tall and thin

In Items 11-15, write T if the statement is *true*, and F if the statement is *false*.

______11. Design elements and principles can be used to minimize figure problems.

______12. Large prints and wide stripes should be worn by a person with a too short, too heavy figure.

______13. Lines that draw the eye upward, large prints, and bright colors help to hide a too tall, too heavy figure.

______14. Double-breasted outfits, and outfits with wide yokes or full sleeves, add width by drawing the eye horizontally.

______15. Vertical, unbroken lines and sharp angular lines help to minimize a figure that is too tall and too thin.

ASSIGNMENTS:

I. Use magazines or pattern books to find pictures of garments appropriate for each of the four figure types for males and females. Note the reasons for each of your choices.

II. Using a pattern book as a guide make a simple drawing of a garment appropriate for each figure type. Include garments for both females and males. Attach a fabric for each figure type. Also include pictures of accessories that would work well.

III. Analyze your own figure type. Is the clothing you wear appropriate for your figure type? What changes could you make to improve your appearance?

GROUP WORK:

I. Find outfits appropriate for different figure types. Take turns identifying the figure type which could best wear each outfit.

II. Invite a salesperson, buyer, fashion coordinator, or store owner to speak to the class. Ask the person to bring examples of clothing that effectively use the design elements and principles to improve figure types. Have the person explain how these principles are conveyed to a customer.

UNIT VI-1

FASHION

SUBJECT: Influences on Fashion

TASK: 20. Provide information about current fashions and colors.

OBJECTIVES: When you finish this lesson, you should be able to

a. define terms associated with fashion
b. describe how certain factors affect the function of clothing
c. associate consumer needs, wants, attitudes, and values with their influences on fashion
d. relate fashion to its role in various lifestyles, activities, occasions, and stages of the family life cycle.

REFERENCE: Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Co., 1973. pp. 72-76; 160-174.

Webster defines fashion as "the prevailing or accepted style in dress adopted during a particular time or season." The acceptance of a fashion depends upon a person's attitudes, values, cultural background, social situation, and the need to conform or desire to be independent. Customers are expressing human needs as they make their selections. Their selection or rejection of a style will influence fashion.

WHAT IS FASHION?

Fashion is more than just a word. It is an everchanging force in our world. Fashion manipulates us consciously and unconsciously. We are aware of fashion when we enter a store to browse or to select fabric and notions for a new outfit. We are alert to fashion when we buy accessories for our garments, or when we help a friend make a clothing selection. While commenting to your friend, "My, you look nice today," or "Wow, that person is a sharp dresser," you may be unaware that fashion may have something to do with your attraction. As you dress for the day, or when you are getting ready to go out for the evening, you are probably not aware that fashion is in your thoughts.

Fashion is influenced by many factors. Our desire to change is an integral part of fashion. Therefore, fashion becomes a symbol for change. Fashion is extremely complex since it signifies and accompanies changes in the society. Many social, psychological, and economics factors pave the way for fashion change.

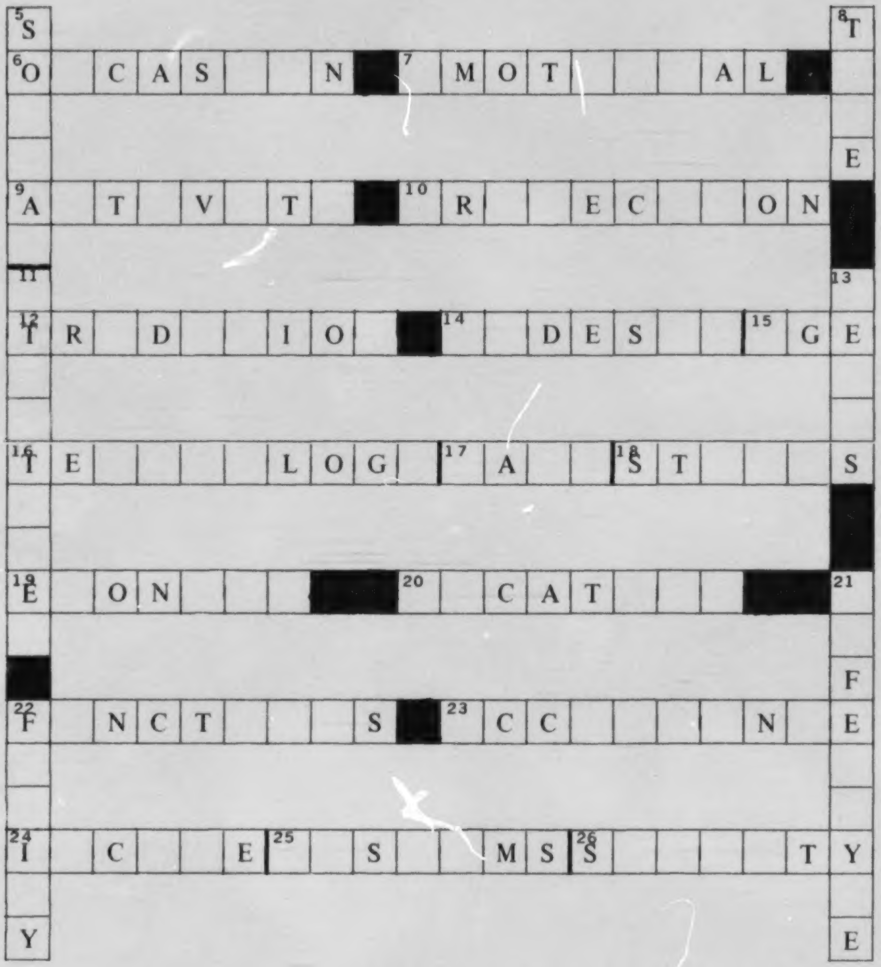
Who causes fashion changes? At least three groups are responsible for fashion change: the innovators of the "select few" who create new fashions, the retailers and manufacturers who are in the business of selling fashion, and the consumer who can make or break a new fashion by accepting or rejecting it.

QUESTIONS:

1. The type of dress that prevails at any one time is ________________________.
2. The method or manner used to express or present a concept in the fashion field is __________.
3. A fashion or a detail in clothing which comes into sudden, but short-lived, popularity is called a ______________.
4. Extreme or unusual fashions that are worn by fashion pacesetters are referred to as ______________________.

In Items 5-26, identify the influences on fashion by placing the missing letters in the puzzle. Each number corresponds to the beginning of a word down or across.

INFLUENCES ON FASHION


5 S
8 T
6 O C A S N
7 M O T A L
E
9 A T V T
10 R E C O N
11
13
12 T R D I O
14 D E S
15 G E
16 T E L O G
17 A
18 S T
S
19 E O N
20 C A T
21
F
22 F N C T S
23 C C N
E
24 I C E
25 S
M S
26 S T
Y
Y
E

Word List:

acceptance
activity
age
attitudes
customs
economy
emotional
functions
income
lifestyle
location
modesty
needs
occasion
protection
social
society
status
technology
time
tradition
want

Using the terms you listed in numbers 5, 9, 13, 21, and 24 of the "Influences of Fashion" puzzle, list one way each term influences your clothing selection.

27. Mrs. Short is browsing through the racks of women's clothing at Garza's Women's Shop. Patsy, the fashion coordinator, notices that Mrs. Short looks very frustrated. She approaches Mrs. Short to assist her. Mrs. Short comments to Patsy, "I need an outfit to wear to my son's high school graduation. I want something that I can wear to church after his graduation. Clothes these days are just not designed for women my age and size. Look at all these bright colors. I get so disgusted every time I shop, I don't know why I even go to the trouble. These designers today think everyone is 20 years old and weighs 105 pounds." Assuming you are in Patsy's position, briefly describe how you would attempt to give Mrs. Short a positive opinion of today's fashions and focus her attention on merchandise which might suit her needs.

In Items 28-34, match the characteristic influencing fashion to the appropriate stage of the family life cycle. Place the letter of the characteristic in the blank to the left of each stage of the family cycle with which it is associated. There may be more than one correct answer to each stage. Letters can be used more than once.

Stage of Family Cycle

_____28. Infancy

_____29. Toddler

_____30. Preschool

_____31. School age

_____32. Adolescence

_____33. Adulthood

_____34. Old age

Characteristic Influencing Fashion

a. Beauty
b. Comfort
c. Conformity
d. Easily worn
e. Economy
f. Efficiency
g. Modesty
h. Prestige
i. Self-confidence
j. Sex appeal

ASSIGNMENTS:

I. Read selected reference books and current newspapers, and list resources which influence fashion. Examples: money; time; ability to construct clothing; energy; and physical assets such as a good figure and clear skin, knowledge of fabric care and proper fit, and services available for clothing care. Illustrate in a short story how these resouces might affect the wardrobe selection of a typical customer at your training station.

II. Identify specialized items of clothing, such as a specific style of shoe or belt, that members of a group wear to set them apart from others or to give them identity. Share your list with other apparel and accessories employees.

III. Give examples of clothing which would be appropriate for specific social occasions. Examples: church, parties, weddings, school activities, and job interviews. What roles or purposes does clothing serve in each activity mentioned? Look through magazines, newspapers, etc. and find pictures of attire for such occasions. Mount and label. Answer the above question for each picture found.

IV. Watch family-oriented television programs and write a summary of ways clothing was used to communicate each character's needs and attitudes. Discuss your observations with classmates.

V. Write a case study describing a specific individual. Exchange case studies with a classmate. Based on the information given, what values do you think the individual holds which might affect his or her clothing decisions? What social and psychological aspects of the individual's personality might influence clothing decisions? Given a specific situation, choose a garment for the individual in the case situation. What factors did you consider?

GROUP WORK:

I. Describe the most outstanding characteristics of someone you see or meet for the first time. Explain the role of clothing in first impressions. Role play to show how someone new might be introduced and treated if dressed according to specific descriptions. Participants might step to the side and express "thoughts," such as first impressions and immediate feelings about the other person.

II. Work in groups to match words describing first impressions to appropriate clothing illustrations. Scramble the lists and pictures, and exchange with another group. Discuss any differences among words and pictures matched by the two groups.

III. Discuss the following statement: "Social status and lifestyle affect activities, and activities affect clothing needs." Tape-record the discussion. Everyone involved should participate. Replay the tape. Do you agree with every person's comments? Why or why not?

UNIT VI-2

FASHION

SUBJECT: History of Fashion

TASK: 20. Provide information about current fashions and colors.

OBJECTIVES: When you finish this lesson, you should be able to
- a. interpret fashion theories
- b. name individuals who have influenced fashion
- c. associate historical happenings with their impact on fashion history.

REFERENCE: Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Co., 1973. pp. 78-88; 104-122; 138-157.

The history of fashion is one of constant change. As our lives, society, and environment change, our ways of dressing must be modified to keep pace with our everchanging needs, values, and attitudes. Being aware of the historical factors which have brought about change in fashion will enable you to recognize reasons for today's fashion changes. This information can be of value to you as an apparel and accessories employee when answering questions, overcoming customer rejections, or stimulating interest in current fashion trends.

Two theories have been developed to explain the source of new fashions and how these new fashions move throughout the society. The belief that the upper classes initiate fashion and then abandon that fashion once the lower classes have adopted it is known as the *trickle down* theory. For many years fashions were established by royalty and the wealthy. However, many recent fashions have been inspired by garments worn by ethnic groups, including the poorer classes. The theory supporting the idea that fashion is inspired by youth and the lower classes is called the *percolating up* theory.

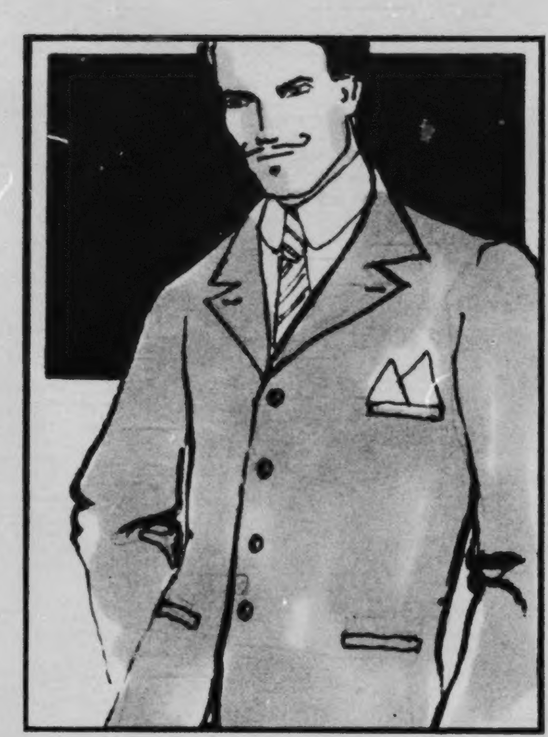
MEN'S FASHION

The French Revolution signaled an end of extreme and luxurious fashions for men. Male clothes became simpler, more practical, and more comfortable. Since that time, men's clothes have changed somewhat, but not as much as have women's clothes.

The mode of dress for men established in the early 1800's led to the modern-day suit. Knee breeches were lengthened to trousers, which were first calf-length and later ankle-length. The fancy waistcoat was made of less brilliant cloth; in time it would become the vest. Bright colors and prints bowed to richer, more somber colors. Fancy touches continued in large collars and cravats which decorated the neck. Hair was worn long and often curled. A high silk or beaver hat was in fashion. Through the years the following changes occurred:

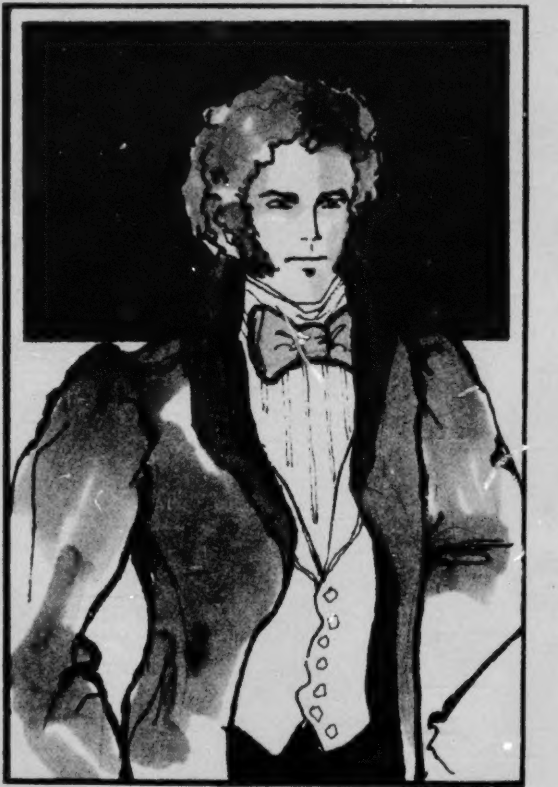
1850's and 1860's – Color in a man's costume was restricted to the waistcoat and tie. The matched suit–a coat, waistcoat or vest, and trousers–was at first a novelty but quickly became fashion. Collars and lapels became smaller. Trousers were fuller. An overcoat was worn instead of a cloak. Lower crowned hats and straw hats were fashionable. The bowler hat, later to become the derby, appeared. Watch chains were the principal jewelry.

1870's – Figured shirt fabrics were worn. Haircuts were shorter and short beards had replaced mustaches. A rubber-soled shoe for beachwear was designed; this would become the tennis shoe.



1890's – Men's clothes resembled today's. The double-breasted suit, the single-breasted suit, and the overcoat were all popular. The tophat was not as tall. Soft crowned hats, straw hats, and some caps were worn. Trousers were slim and a crease in the pants leg became fashionable. Turnover collars replaced the formal collars of the past. The four-in-hand tie was the common neck ornament. The popularity of sports led to the development of all kinds of sport clothes. Men shaved their beards and cut their hair.

20th century – Men's fashion has changed very little. Clothes today are more casual and persons of all classes tend to wear similar clothes. Recently, men's clothes have had more variety in color and style, but the fashion has remained essentially the same.



CHILDREN'S FASHION

Children's fashion is most cultures copies that of the adult in the culture. Following the French Revolution, children's clothing in the West became simpler and more comfortable. While children's styles still are influenced somewhat by adult fashion, simple and practical clothes continue to predominate.

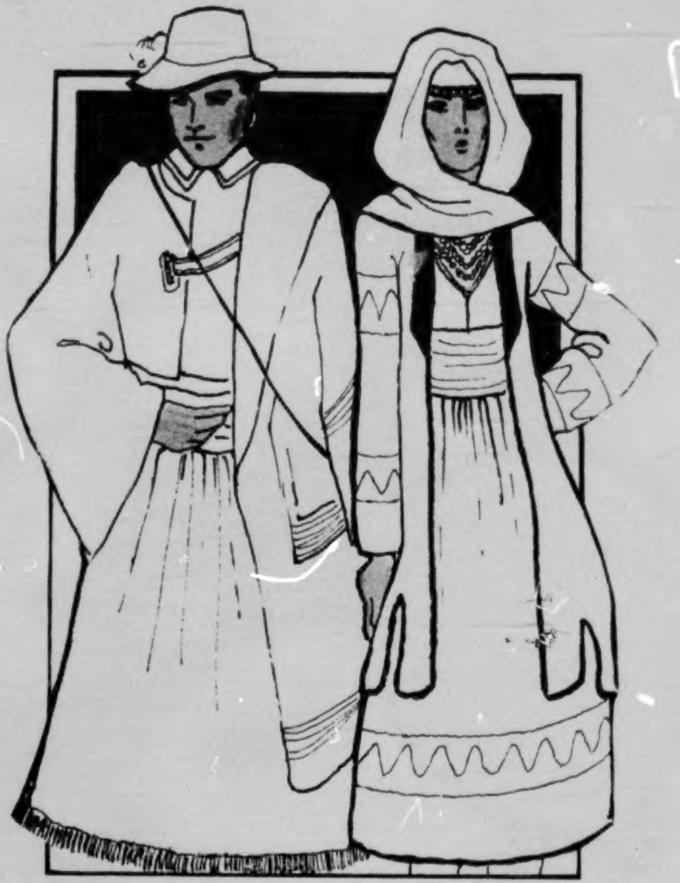
CLOTHING IN OTHER CULTURES

Clothing in the Western world changes constantly according to fashion. People wear what is currently in style. In those parts of the world still undergoing industrialization, there is little change in fashion. People wear clothes similar to those which their ancestors have worn for centuries. Dress in other cultures usually is diverse, romantic, and colorful. In these cultures, people preserve their dress tradition. The history and religions of these cultures greatly influence people's dress.

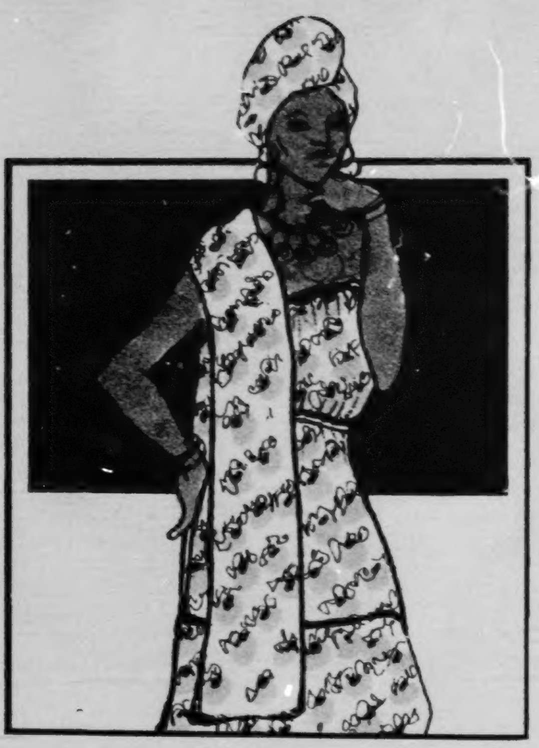
But how did these cultures originally get the style of dress they now have? Why is dress so diverse among the peoples of the world? Differences in climate, wealth, history, and religion are the major factors responsible for differences in dress. For instance, in Middle Eastern countries, clothes are needed which protect persons from the hot desert sun of the day and the cold winds of the night. Clothes which best meet this need are the free-flowing but abundant robes we associate with the Arab people. In cold regions of the world, warm clothes of many layers are required. The dress of the American Indian varied according to the climate and materials available.

In mountainous regions of the world, dress tends to differ from valley to valley. If the people herd animals, garments may be made of wool, leather, or goat hair. Less available materials, such as cotton or silk, may be used for formal dress. In the mountains of eastern Europe and western Asia, the people wear beautifully embroidered clothes of rich colors. In the mountains of Nepal and Sikkim, people are identified by the different types of hats worn. In Tibet, the people's dress is influenced not only by the mountain climate, but by their religion. The Tibetan Buddhist church has a sophisticated hierarchy; the higher a person's status, the more elaborate the dress.

Clothing is made from animal skins in the very cold lands of the world. Natives of Siberia use reindeer and dog skin. American Eskimos employ seal and walrus skin. The Ainu of northern Japan make beautifully embroidered robes from fishskin. Clothes for religious observances in these cultures are richly and imaginatively decorated. The Lapp men wear the unique "Hat of the Four Winds."

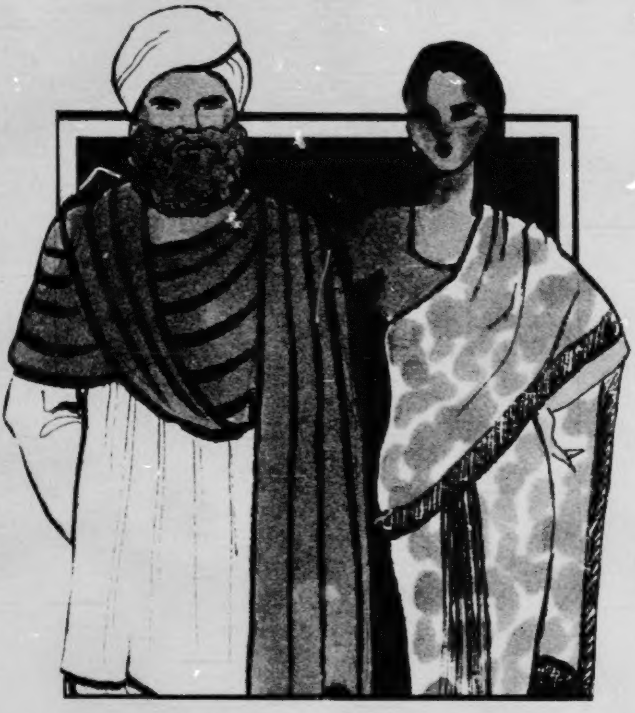


In the very warm regions of the world, people wear few clothes, or loose-fitting clothes. In Polynesia the clothes are simple. The men wear a loincloth; the women wear a sarong. One material used, called kapa or tapa, is made from tree bark. The natives of Mexico, South America, and Africa wear brightly colored, simple clothes made from vivid prints or embroidered cloth. Typical dress for an African woman is the blouse (*buba* or *dashiki*), and the wrap-around skirt (*wrapper*). The African robe is called an *agbada*. Often a strip of cloth called a *gelé* is draped over one shoulder. The natives of these warmer climates tend to decorate their bodies with tattoos or jewelry if little clothing is worn. In Africa, elaborate head trappings have been developed, and the hair is sometimes wrapped in cloth in a variety of ways.



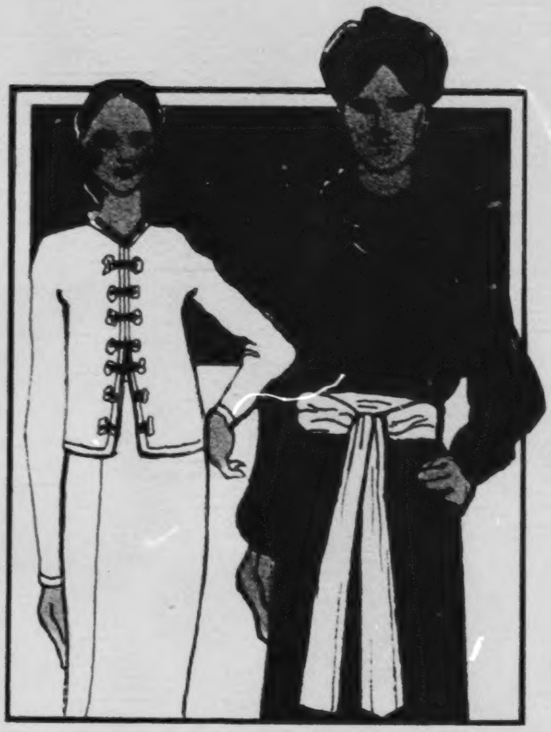
The Middle East is an area of the world which has been crossed by wanderers, traders, and invaders for centuries. However, the dress is fairly uniform. Islam, the major religion, requires that women be modestly dressed. The harsh desert climate requires that flowing clothes of lightweight materials be worn. Colors are less brilliant. Wool, cotton, and felt are the common fabrics. Formal clothes are made of silk. Coins are used as decorations. In Iran and Afghanistan distinctive clothes richly embroidered are made of wool, cotton, and silk. Regional variations in dress occur.

In central Asia live two main types of people. The people in towns tend to wear cotton; the pastoral nomadic people wear clothes of wool and hair. Because the horse has been part of their way of life for centuries, everyone wears boots. The hats and headdresses of this region are among the most striking and diverse in the world.



The free-flowing *saris* of India and Pakistan are a response to the warm climate. This graceful dress is in three parts: the blouse or *choli;* the skirt or *petticoat;* and the *sari* which is wound around the other two and draped over the shoulder. The elaborate and beautiful variations in dress result from differences in climate, culture, social class, and religion. Cotton and silk textiles have a long history of development in India. As a result, marvelous fabrics and dyes have been produced. Some of the most beautiful cloth in the world comes from India.

Southeast Asia is a land of rugged hills and vast jungles. Many ethnic groups result. While the styles of dress among groups differ, cotton and silk are used by all of them. A familiar dress for women is the *sarong* or *cheongsam*. Most men wear trousers. Headgear differs according to the culture. Because of the constant Western military presence here in recent years, this region has been greatly influenced by Western dress.



Japanese and Korean dress reflect the military influence in their cultures. Buddhism is the dominant faith and its influence is seen as well. Dress in these countries differs mostly according to a person's rank and function within the society. In Korea, the greatest distinction is by age. In Japan, the distinction of the kimono is often by class. However, because of the constant Western influence since World War II, traditional Japapese and Korean dress is less common.

China is a country of many lands and people. Despite its diversity in geography, however, its culture is uniform. This may result from a belief by every Chinese in a common heritage. Tradition is of the utmost importance in China. In imperial China, elaborate robes indicate rank and family. Color was symbolic. Red and gold indicated wealth, good fortune, and happiness. Blue and green were feminine colors. White indicated wealth. Only the emperor was supposed to wear yellow. Dress today varies somewhat by geography and wealth; but with the Communist system, these differences are disappearing. Most people today wear work clothes in plain colors.

QUESTIONS:

1. List four inventions or advancements in the textile industry and tell how each has stimulated the fashion industry.
   a.

   b.

   c.

   d.

2. From information you have read about fashion designers and their duties, name four roles a fashion designer must assume.
   a.

   b.

   c.

   d.

3. Carol is researching the history of fashion in the United States. She plans to give an oral report to her Homemaking III class. She asks you for assistance. Give four examples of ways fashions are influenced by various aspects of the society.
   a.

   b.

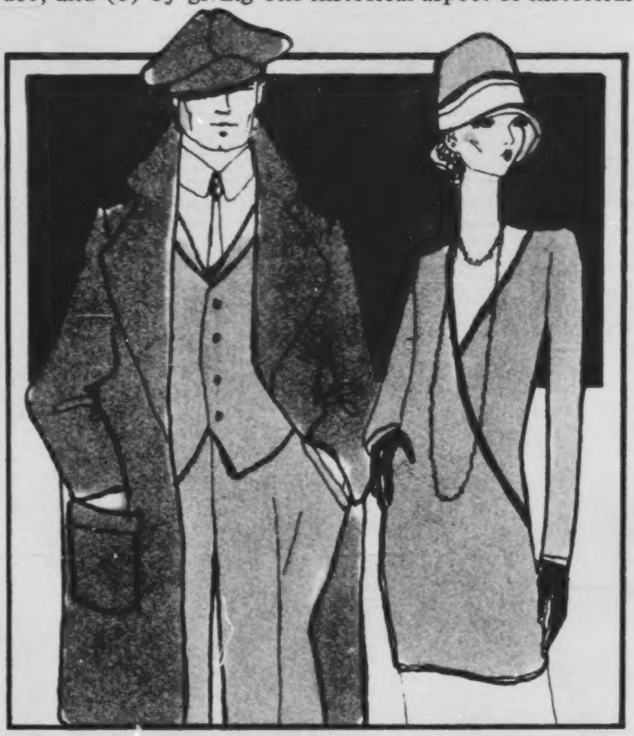
   c.

   d.

4. During your discussion, Carol asks you, "What role do the consumers play in fashion?" Summarize how you would answer her question.

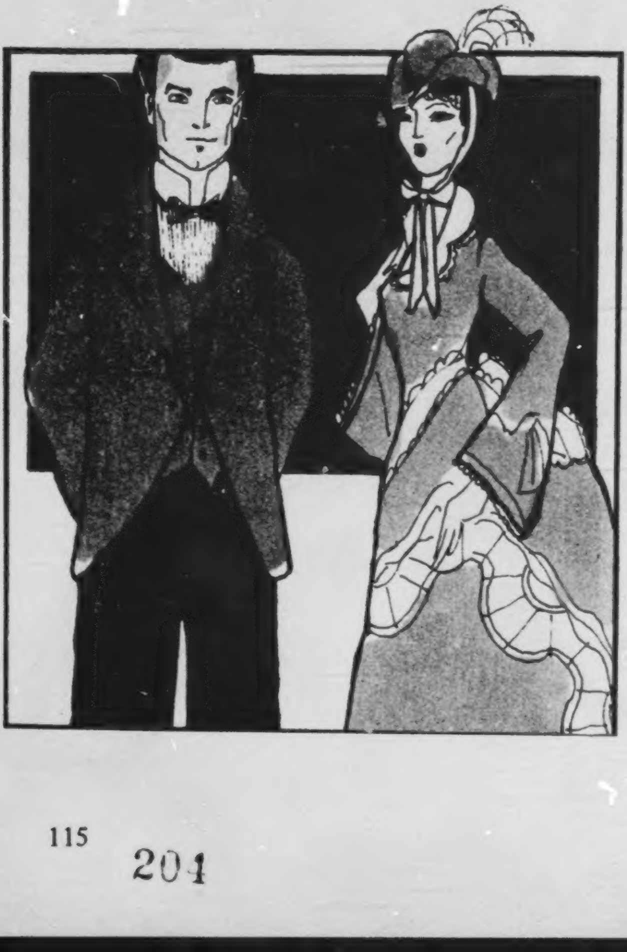
In Items 5-10, (a) identify the following designs by determining the era in which they became history and writing it in the appropriate space, and (b) by giving one historical aspect or historical event that brought about the fashion.

5. a.



b.

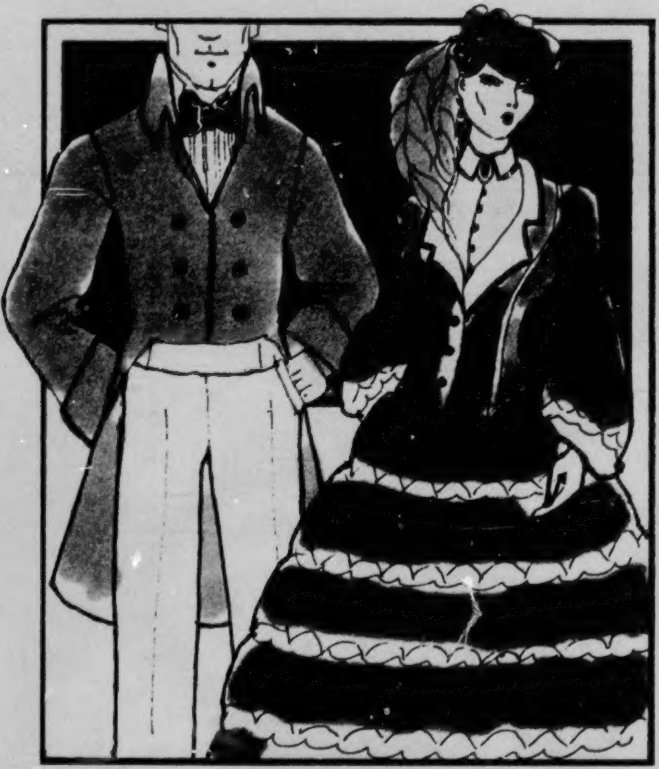
6. a.



b.

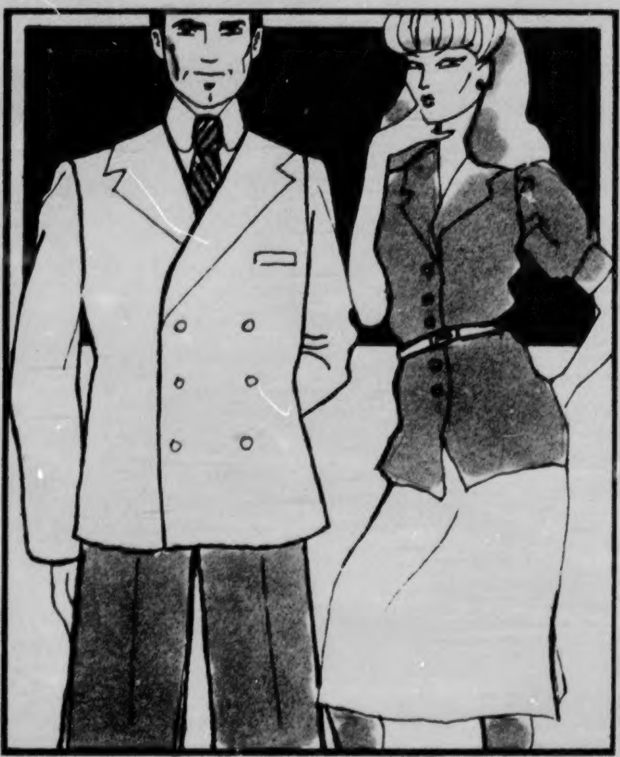
7. a.

b.



8. a.

b.



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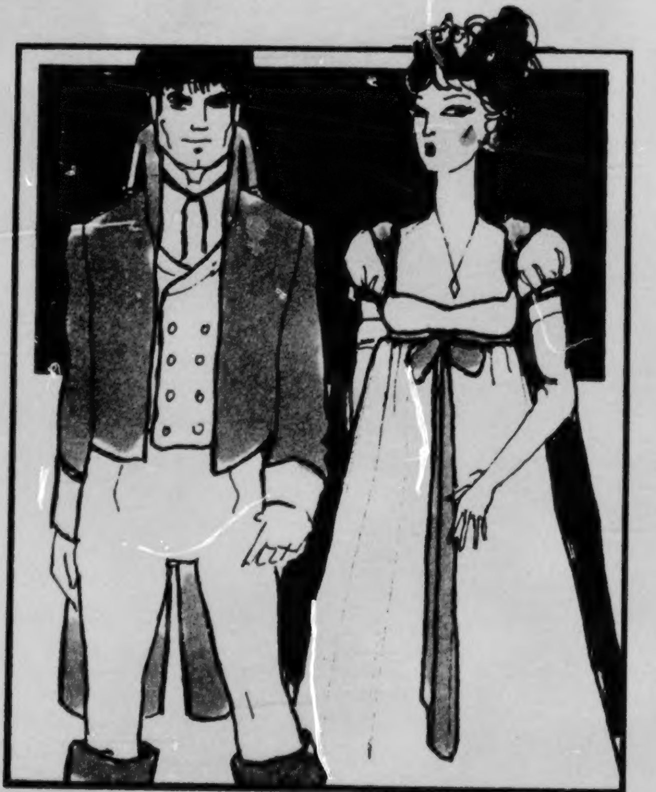
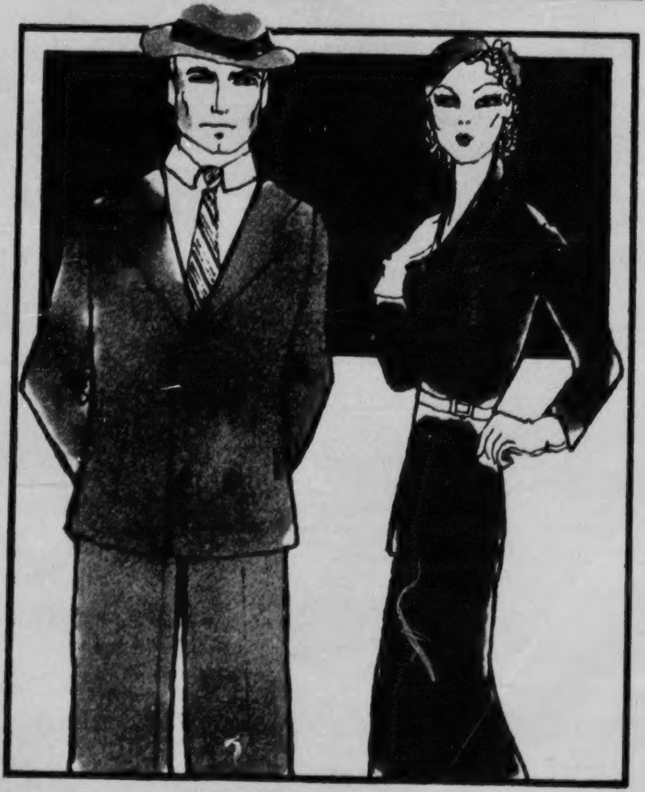
9. a.

b.



10. a.

b.



In Items 13-20, match the industry to its growth factor. Place the letter of the industry in the blank to the left of the growth factor. Letters may be used more than once.

Growth Factors

______11. Standard measurements

______12. Ellen Demorest

______13. Flying shuttle

______14. Sewing machine

______15. Spinning mule

______16. Fashion designers

______17. Issaac Merrit Singer

______18. Mass production

Industries

a. Garment
b. Pattern

ASSIGNMENTS:

I. Prepare a report on a specific fashion idea. Trace the fashion idea from ancient times to its use today. For example, the chemise style could be traced from the chemise with fringe worn in Sumer, 2000 B.C., to the popular, but short-lived, 1957 style and on to its present appearance in fashion. Sketches and pictures will add to your report. Share your report with classmates.

II. Design a poster which shows the evolution of a popular fashion of today from fashions of the past. Examples could be tennis wear, swimwear, or trousers. Be sure to include dates and brief explanations to add interest to the poster. [NOTE TO TEACHER: Consult a consumer or homemaking education teacher in your school to see if a fashion show is scheduled during the semester. The posters could depict fashions to be modeled and could be used as publicity posters for the fashion show.]

GROUP WORK:

I. View filmstrips to learn how men's and women's fashions have been influenced by historical events over the past 20 decades. Notice how the events and attitudes of each era have been reflected in the clothing.

II. Work with other apparel and accessories employees to illustrate a bulletin board showing one phase of fashion history. Give appropriate captions to the illustrations.

III. Plan and arrange an exhibit depicting fashion history for the school display case. Actual garments and old photographs could add interest to the display.

UNIT VI-3

FASHION

SUBJECT: Fashion Designers

TASK: 20. Provide information about current fashions and colors.

OBJECTIVES: When you finish this lesson, you should be able to

a. describe ways fashion was communicated before the 20th century
b. identify past and present fashion designers who have earned public recognition
c. recognize design characteristics of fashion designers
d. identify symbols and signature logos of today's fashion designers.

REFERENCE: Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Co., 1973. pp. 90-102.

The fashion designer must interpret fashion trends by predicting, recognizing, and foreseeing consumers' needs and wants for clothing. Fashion designers do not make a fashion. They merely present their ideas of the future. To be successful, the fashion designer must interpret and present a fashion that will sell. The specific characteristics for which a particular fashion designer is known increases the sales of fashions. You can add to your customer's satisfaction by being knowledgeable about fashion designers and their design characteristics. All of your customers will not be selecting an original suit designed by Christian Dior. However, most customers like to hear that their ready-to-wear dress has the "Dior look."

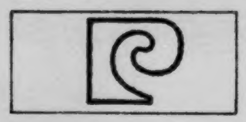
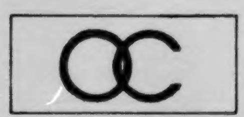
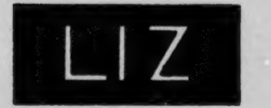
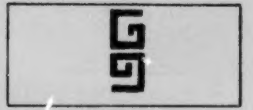
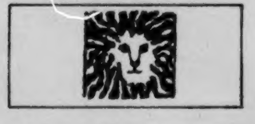
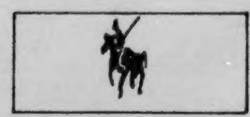
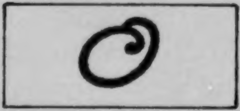
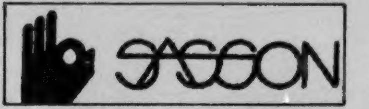
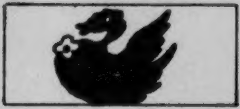
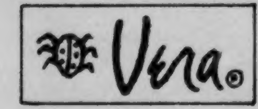
FASHION DESIGNERS AND DESIGN CHARACTERISTICS

The following chart is a list of some of today's fashion designers. As an apparel and accessories employee, you should become familiar with the designers, as well as design characteristics of other fashions handled at your training station.

Fashion Designer	*Design Characteristics*
Giorgio Armani	Began and directed the Milan Movement in men's fashion; slim shirt collars; narrow lapels; tapered waist with subtly emphasized shoulders; "American Gigolo" look
Jeffrey Banks	Romantic men's designs in soft colors
Geoffrey Beene	Black bias dresses; gambler's stripes; cotton suits; the gypsy look; men's suits
Bill Blass	Men's fabrics for women's classic sportswear; glamorous evening wear with feathers, lace, and ruffles; mixtures of tweeds, patterns, and knits combined with hose, shoes, and bag for a total look

Fashion Designer	*Design Characteristics*
Pierre Cardin	Unisex fashions; irregular hems; envelope, barrel, and bubble skirts; scalloped edges on cartridge pleated skirts; chemise styles
Gabrielle "Coco" Chanel	Chanel suits with braid trim, collarless jacket, and patch pockets, knee-length skirts, chain-handled bags; multiple chains of necklaces; colors of black, red, and beige
Christian Dior	A-line, H-line, and Y-line designs; ankle-length skirts; tiny waists and full skirts
Jean-Paul Germain	Casual and soft men's clothes; multiple wearing possibilities
Hubert De Givenchy	Peasant blouses; youthful separates; cardigan dresses; chemise or sack look; men's sportswear and suits
Halston (Roy Halston Frowick)	Classic ultra-suede fashions; fur hats; long halter-neck styles; evening caftans; turtlenecks
Alexander Julian	Ivy League look in men's clothes combined with European elegance in fabric; practical and classic
Calvin Klein	Separates that mix and match; natural fibers; refined colors, usually brown and white; comfortable, durable, earthy clothes for men and women
Ralph Lauren	Polo line for men and women; wide tie; "The Gatsby look"
Yves St. Laurent	Military jackets and see-through clothes in women's fashion; classic men's suits, sportswear, sweaters, and shirts
Oscar de la Renta	Ethnic and peasant influenced designs; transparent fabrics; ruffles
Diane Von Furstenberg	Soft, lightweight dresses that caress the body; wrap designs

FASHION DESIGNERS, SYMBOLS, AND SIGNATURE LOGOS

Pierre Cardin		Initials
Oleg Cassini		Interlocking initials
Liz Claiborne		"LIZ" embroidered on garment in small letters; small tags
Hubert De Givenchy		Geometric initials
Anne Klein		A small embroidered lion face
Ralph Lauren		Small embroidered polo player on
Oscar de la Renta		Initial
Sassoon		Geometric figure
Gloria Vanderbilt		Small embroidered white swan
Vera		Signature and small printed ladybug

The ability to recognize symbols and signature logos of fashion designers will aid you when communicating with your supervisor and other employees in the retail clothing business. When assisting customers, the symbols and signatures logos will aid you in quickly identifying fashion lines for customers. Knowing the fashion lines will make you and your customers more confident.

As an apparel and accessories employee working in a fabric store or fabric department, you will find the same fashion designer signature appearing on some fabrics, especially lining fabrics. Designer patterns, buttons, belts, and buckles also may have fashion designer signature logos.

QUESTIONS:

1. *Haute couture* means ____.

2. ______________________ were used to communicate the latest fashion to people before fashion plates and magazines existed.

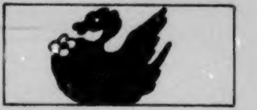
3. One of the fashion greats, ________________, made slacks, chain-handled bags, polo coats, braid-trimmed suits, and multiple chains of necklaces popular.

In Items 4-15, match the fashion designer to the design characteristic, symbol, or signature logo. Place the letter of the fashion designer in the blank to the left of its design characteristic, symbol, or signature logo. Use each letter only once.

Design Characteristic, Symbol, or Signature Logo

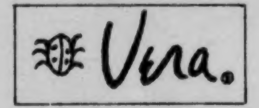
_____ 4. Ultra-suede fashions

_____ 5.



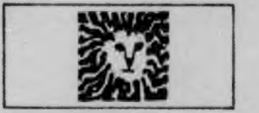
_____ 6. A-line skirt

_____ 7.



_____ 8. Black bias dresses; men's suits

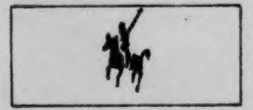
_____ 9.



_____ 10. Unisex fashions

_____ 11. Men's fabrics for women's sportswear

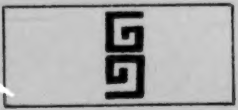
_____ 12.



_____ 13. Brown and white separates; comfortable, durable clothes for men and women

_____ 14. Transparent fabrics

_____ 15.



Fashion Designer

a. Geoffrey Beene
b. Bill Blass
c. Pierre Cardin
d. Oscar de la Renta
e. Christian Dior
f. Hubert De Givenchy
g. Halston
h. Anne Klein
i. Calvin Klein
j. Ralph Lauren
k. Gloria Vanderbilt
l. Vera

ASSIGNMENTS:

I. Prepare a report on the life and work of one of today's top fashion designers. Include illustrations, catalog or magazine pictures of the designer's work. Include specific ideas, details, etc., that are credited to the designer. Share your report with classmates.

II. Make a list of ten popular fashion designers. Gather, trace, or sketch each of their trademarks (symbol or signature logo) by which they identify themselves.

GROUP WORK:

I. Design a bulletin board entitled, "Designers of Today." Include current fashions created by name designers and label them.

II. Prepare a display featuring information and fashion items designed by one or more designers. Use sketches, magazine and catalog pictures, garments, patterns, fabrics, and notions illustrating fashion designers and their trademarks. Be sure to include information about the designer(s) in your display so it will be interesting.

UNIT VII-1

COORDINATION OF APPAREL AND ACCESSORIES

SUBJECT: Quality in Ready-to-Wear

TASKS: 21. Point out indications of quality in apparel and accessories.

OBJECTIVES: When you finish this lesson, you should be able to

a. list desirable guidelines to follow when selecting apparel and accessories
b. summarize clothing laws that protect the consumer
c. name agencies which enforce clothing laws.

REFERENCE: Craig, Hazel T. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Co., 1973, pp. 287-293.

When helping customers select apparel and accessories, your knowing construction techniques, materials used, care procedures, and the goods available will enable you to determine the quality of items. Some customers may select apparel and accessories wisely. But many have no idea what to consider when making a selection. You are responsible for assisting customers in making the best selection of apparel and accessories for their needs.

NEEDS, WANTS, VALUES

The quality people want in ready-to-wear apparel depends on their values, needs, and wants. The apparel and accessories employee must "size up" the customers and determine their consumer personalities in order to determine the quality of merchandise most likely to satisfy them. Once you have determined each customer's personality, you can help the person to make the wisest selection possible.

Put yourself in the consumer's shoes when aiding in the selection process. Keep in mind the six questions customers are likely to ask themselves when deciding how to spend their money:

1. What do I really need?
2. What merchandise is available that will satisfy these needs?
3. What are the differences in products?
4. Which product best meets my needs at the present time? In the future?
5. Am I able and willing to pay the price?
6. What benefits will I get in return once I have purchased the merchandise?

Talking through the answers to these questions is an excellent way of learning about your customer.

QUALITY

Once the customer's needs, wants, and standards are identified, the customer begins to examine the items which appear suitable. One of the first things to examine on any ready-to-wear garment is the stitching. Whether it is functional or decorative, the stitching holds the garment together. If the stitching is sturdy and well-done, the garment will remain attractive through many wearings. On the other hand, the garment with sloppy and irregular stitches is likely to last only a few wearings before needing repair.

Check the garments in three or four different places for stitches that are small in size, consistent in length, and an even distance from the raw edge. Also check sleeves and crotches for double-stitching. If these characteristics exist, you can be assured the garment is well-made. If they do not exist, you need to explain how or why this piece of merchandise may or may not satisfactorily meet the customer's needs. A lower quality garment may be a good buy if the price is low, the garment will be worn only a few times, it is a seasonal item, or if the item is likely to be a short-lived fad.

CONSUMER PROTECTION

You are not responsible if your customers make poor buying decisions. But it is your responsibility to be informed of, and to inform others of the rights as consumers. It is also your responsibility to assist customers in wise selections. In 1964, President Kennedy initiated what came to be known as "Consumer Rights." These include:

- –the right to protection against the sale of products that are dangerous to your health or life
- –the right to be informed about, or to be protected against, misleading information
- –the right to choose from a variety of items
- –the right to be heard when you have a legitimate complaint.

All manufacturers and sellers of consumer products must ensure customers these rights. In return, consumers must accept that these rights are also responsibilities. These consumer rights have resulted in the passage of many textile laws. In addition to those discussed in your readings, others include the Flammable Fabrics Act, the Textile Fiber Products Identification Act, and the Permanent Care Labeling Rule. Each of these laws helps the consumer to be better informed of textile products. Being informed helps customers to make wiser buying decisions.

Textile laws are enforced through the consumer agencies that have come into existence since the 1960's. Some are operated locally. Others are funded by state and national programs. Still others are privately owned and operated. A list of some consumer agencies appears below.

Consumer Advisory Council
Better Business Bureau
Chamber of Commerce
Department of Agriculture
Federal Trade Commission
Consumer Protection Agency
Ralph Nader Agency
David Harowitz Agency

Questions, comments, and complaints concerning most consumer products can be directed to any of these agencies. As a result, the agency will investigate the problem.

Customers appreciate the employee who makes an effort to point out quality characteristics of ready-to-wear apparel and accessories, and who suggests factors to consider when selecting merchandise. Customers also appreciate being informed of laws which protect them and of information which is available to them. These practices encourage customers to become better consumers. Better consumers make wiser buying decisions and are more satisfied with their purchases.

QUESTIONS:

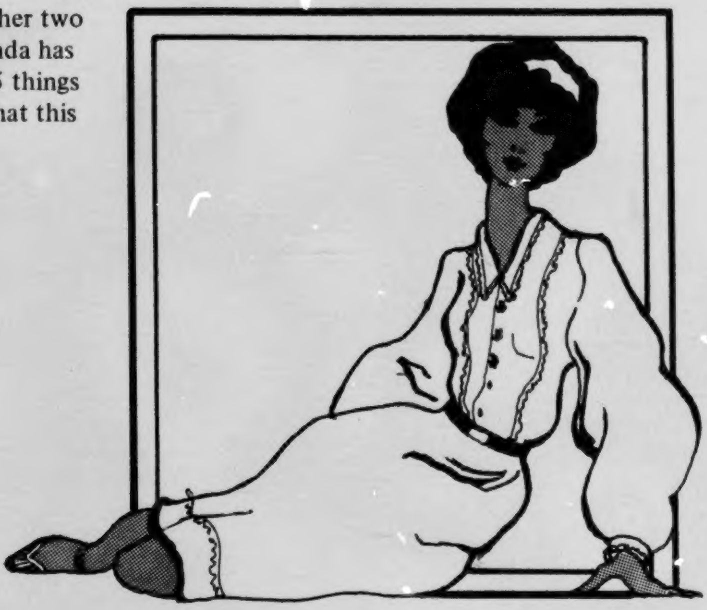
1. Mrs. Beard has been shopping with her two children for new school clothes. Linda has chosen the outfit at the right. List 5 things she may want to check to be sure that this is suitable merchandise.
   a.

   b.

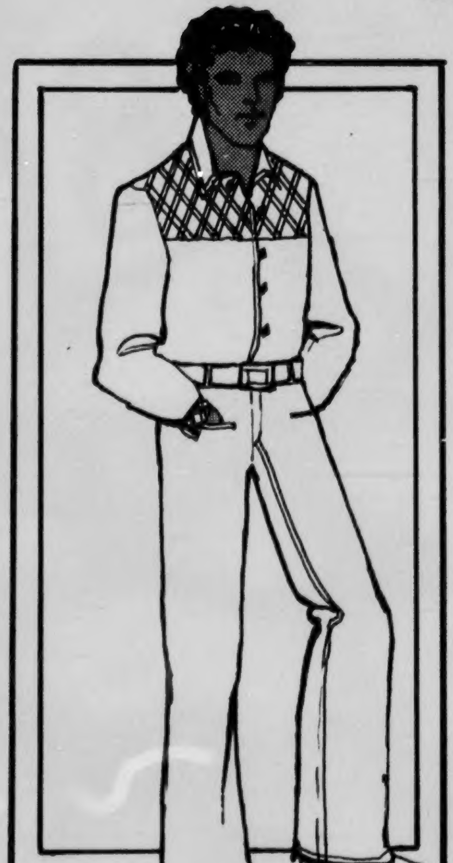
   c.

   d.

   e.



2\.



Michael has chosen the separates on the left. List 5 things he may want to consider in deciding whether or not to purchase this merchandise.
   a.

   b.

   c.

   d.

   e.

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In Items 3-7, unscramble the following words to form the names of four agencies which assist consumers. Write the name of the agency in the blank provided.

3. tebret sisnebus beauur ______________________

4. bamhcer fo ccoeermm ______________________

5. redfael tarde nissoomcmi ______________________

6. rentedpamt fo rrugcatlieu ______________________

7. tanloina telair tmsenrahc ______________________

ASSIGNMENTS:

I. List three items your place of business has to offer to customers. Assume you are presenting these items to a customer. What are three things you could suggest to the customer about each item to aid the customer in making a wise buying decision?

II. Go to the library and find additional information on the following textile laws: Flammable Fabrics Act, Permanent Care Labeling Rule, and Textile Fiber Products Identification Act. Include their definitions, years they were initiated, results if ignored, amendments to them, etc. Share your findings with classmates.

III. Find out addresses, telephone numbers, and the procedures consumers can use in making a complaint to the following consumer agencies.
   a. Better Business Bureau (your local one or the one nearest you)
   b. Federal Trade Commission
   c. Consumer Protection Agency
Share the information with your classmates.

GROUP WORK:

I. Bring a garment to class. Examine it. Assume one person is the apparel and accessories employee and another is a customer. Role play interaction between the apparel and accessories employee and a customer. Show how the apparel and accessories employee can provide information about an item which will aid the customer in making a satisfactory purchase. Include information about the label, returns, construction, characteristics, etc. Critique good and bad points that occur in each role play presented.

II. Construct a bulletin board to inform your peers of factors to consider when purchasing clothing and accessories.

UNIT VII-2

COORDINATION OF APPAREL AND ACCESSORIES

SUBJECT: Women's Wear

TASK: 22. Help coordinate apparel and accessories.

OBJECTIVES: When you finish this lesson you should be able to
a. identify various styles of women's apparel
b. identify various design details of women's wear
c. use terms associated with women's wear correctly
d. coordinate women's wear.

REFERENCES: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 73-77.

Craig, Hazel T. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Co., 1973. pp. 82, 293-303.

Helping women to select wearing apparel is a challenge. It is a challenge to help a woman find apparel that agrees with her tastes, needs, figure type, and price range. The reward is the feeling you get when you see your customer beaming about her selection. The feeling increases when your customer returns to you and the business where you are employed to find something else that may satisfy her clothing desires.

Learning the needs and wants of your customers and knowing the merchandise available will aid you when assisting women with their clothing selections. As an apparel and accessories employee, remember it is easiest to please a customer when you can emphasize the positive and deemphasize the negative. This is accomplished most easily when you have learned the different styles of apparel and their effects on the body, as well as how to coordinate the two effectively. It may be helpful to review the information on design in Unit V.

QUESTIONS:

1. The three basic silhouettes, or shapes, for women's dresses are
   a.
   b.
   c.

2. List five collar styles:
   a.
   b.
   c.
   d.
   e.

3. List three types of panty styles:
   a.
   b.
   c.

4. Chesterfield, princess, wraparound, balmacaan, polo, and trench are basic ____________ styles.

5. Jewel, scoop, bateau, gumdrop, and ponderosa are ____________ styles.

6. Cap, kimono, raglan, poor boy, and bracelet are ____________ styles.

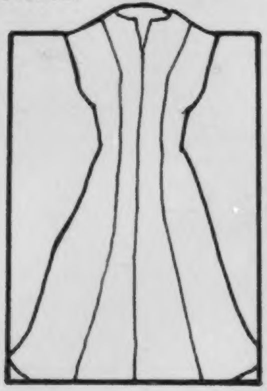
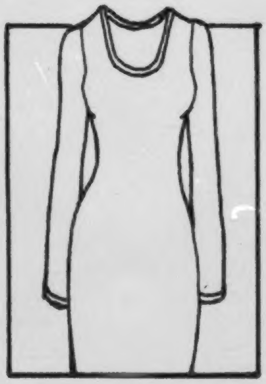
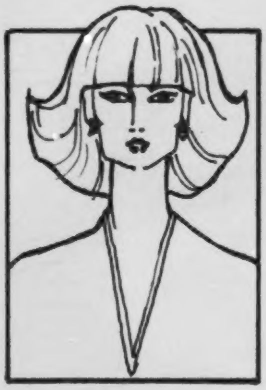
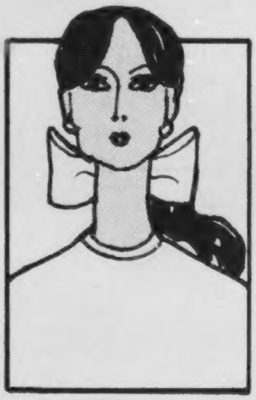
7. The two basic sweater styles are ____________ and ____________.

8. When speaking of hosiery, the thickness of yarn is referred to as ____________ while ____________ refers to the number of stitches per inch-and-a-half of the circumference of the stocking.

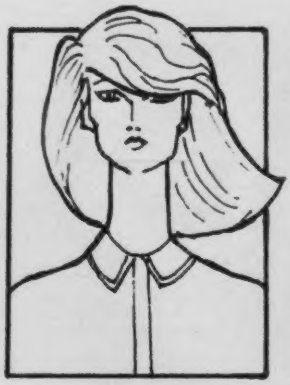
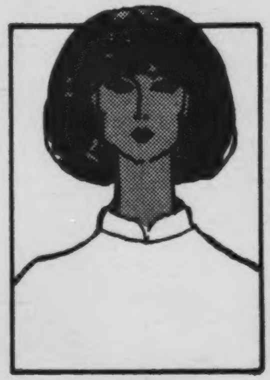
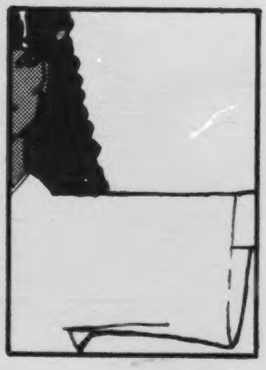
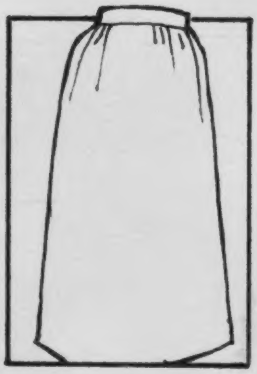
9. Most lightweight girdles are sized by ____________ measurements.

10. Bras are sized according to ____________ and ____________.

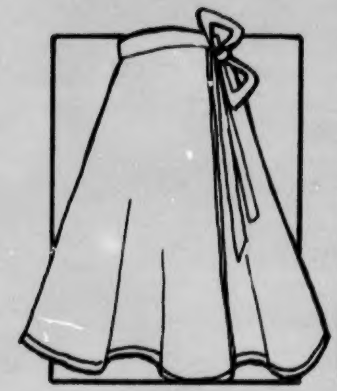
In Items 11-23, identify each style of clothing illustrated. Write the name of the style in the space provided.

11. ____________ 12. ____________ 13. ____________ 14. ____________

15. ____________ 16. ____________ 17. ____________ 18. ____________



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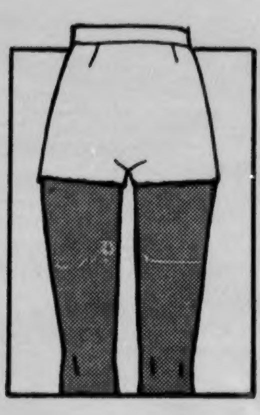
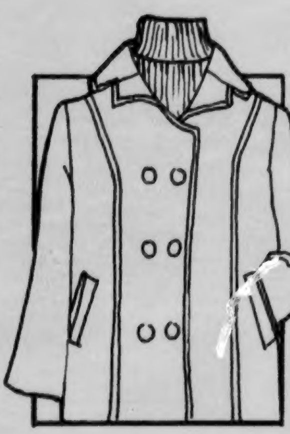
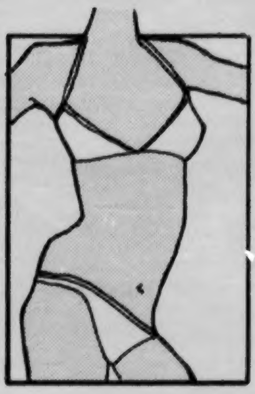


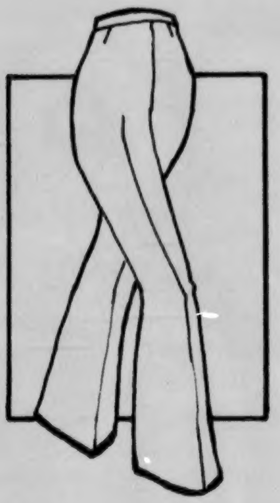
20. ____________



21. ____________



22. ____________



23. ____________

ASSIGNMENTS:

I. Prepare a report on one of the basic styles of women's clothing. Use topics such as coat style, sleeve style, collar style, etc. Add interest to your report with sketches, pictures, magazine or newspaper articles. Point out how the basic styles are used in today's fashions. Present your report to classmates.

II. Select three current women's fashions. Illustrate a bulletin board with pictures of the fashions and add notes to point out style features.

GROUP WORK:

I. Clip pictures from magazines to illustrate various style features found in women's clothing. Glue each picture to construction paper. Write the term used to describe the style on the back of the paper. Use the illustrations like flash cards to practice identifying and using the correct terms for style features found in women's garments.

UNIT VII-3

COORDINATION OF APPAREL AND ACCESSORIES

SUBJECT:	Men's Wear
TASKS:	22. Help coordinate apparel and accessories.
OBJECTIVES:	When you finish this lesson you should be able to a. identify various styles of men's wear b. identify various design details of men's wear c. use terms associated with men's wear correctly d. coordinate men's wear.
REFERENCES:	Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies for Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979, pp. 86-91, 93-103. Craig, Hazel T. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Co., 1973, pp. 303-307.

As an apparel and accessories employee, you will be assisting customers with fabric quality, workmanship features of the garment, and coordination of men's apparel with accessories. In order to coordinate men's wear effectively, you will want to be familiar with mixing various fabrics, combining patterns, and matching colors, and with complementing design features and styles. Knowledge of the merchandise available is necessary when helping customers. As an employee in men's wear, you will be working with suits, slacks, coats, shirts, sweaters, formal wear, underwear, and many types of accessories.

QUESTIONS:

1. When speaking of men's pants the rise is the distance from the ______________________________.

In Items 2-9, match the men's wear term to the proper description. Place the letter of the term in the blank to the left of its description. Use each letter only once.

Descriptions

_____ 2. Suit styles
_____ 3. Metal buttons on front closing, and cuffs
_____ 4. Coat, vest, and two pairs of pants
_____ 5. Jacket has natural shoulders, shaped waist, center or side vents, slant or patch pockets; pants have plain or pleated fronts, shorter rise, belt loops, and flared leg
_____ 6. Coat, vest, and pants

Men's Wear Terms

a. Blazer
b. Contemporary Model
c. Duo
d. European Model
e. Models
f. Traditional Model
g. Trio
h. Quad

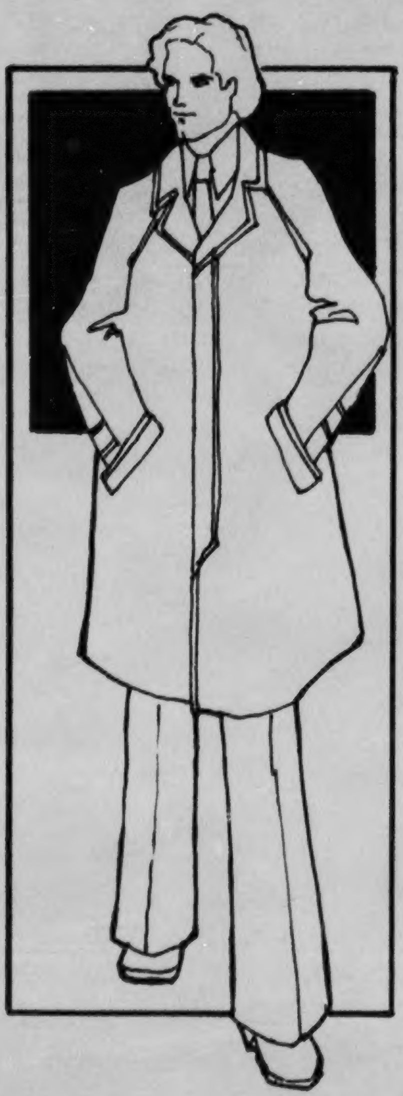
______ 7. Jacket has rope or peaked shoulders, high armholes, tailored waist, side vents; pants have plain front, short rise, flare leg, slant pockets, and belt loops

______ 8. Coat and pants in contrasting colors

______ 9. Jacket has natural shoulders, two-button closing, center vent, breast welt pocket, and lower flap pockets; pants have plain front, regular rise, straight or stovepipe leg and belt loops.

In Items 10-20, identify the design feature or style of men's wear illustrated in the sketches. Write the name of the design feature in the blank.

10.



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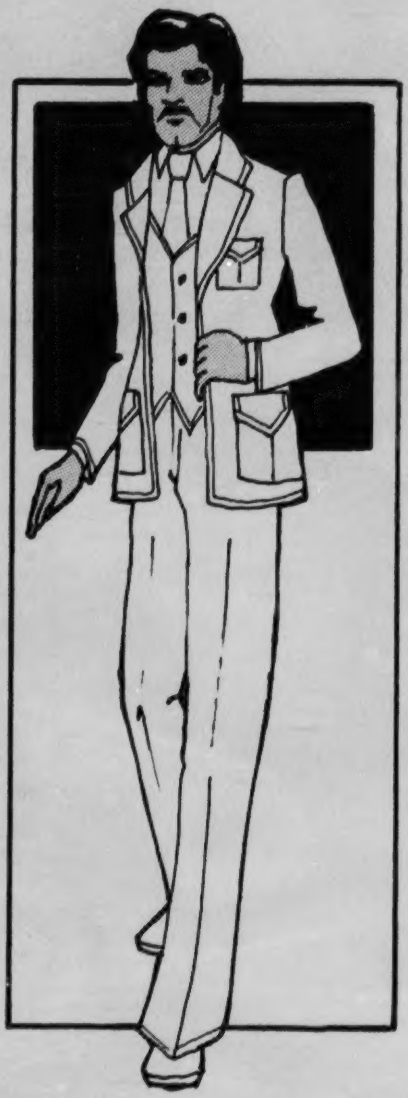

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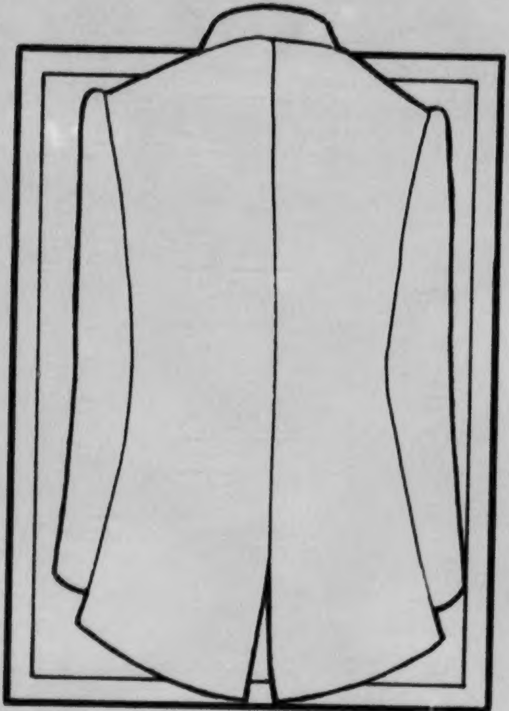

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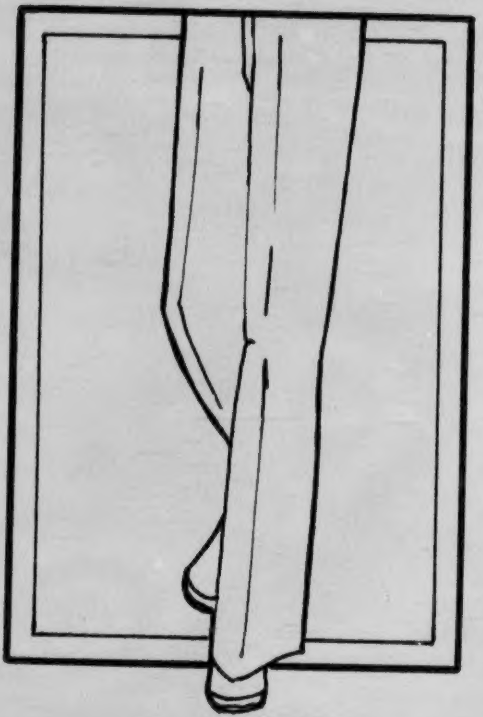
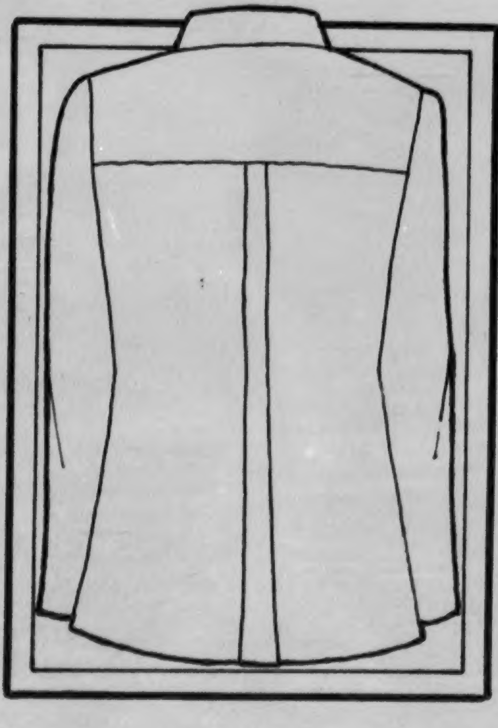


12. ______________________________

13. ______________________________

14.



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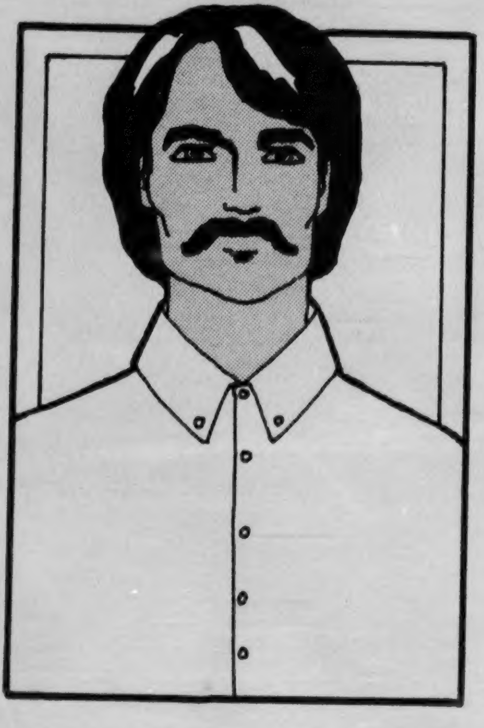

14. ______________________________

15. ______________________________

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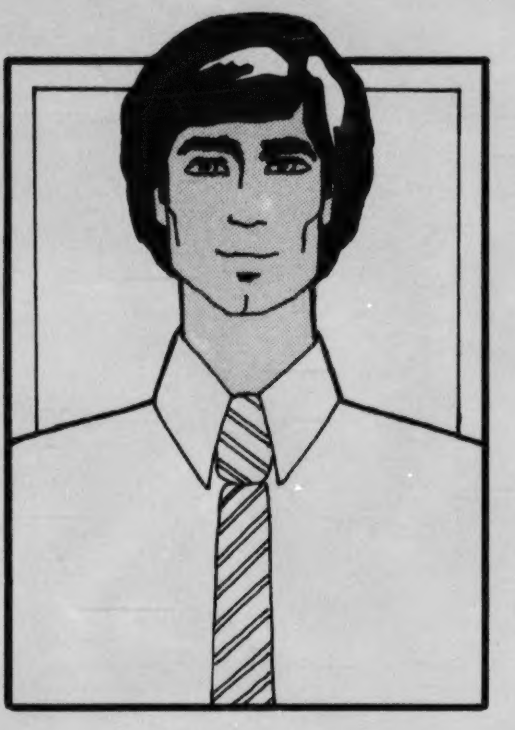

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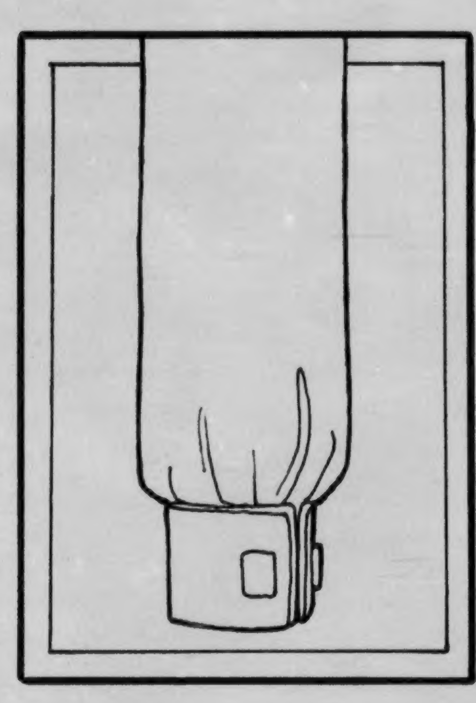
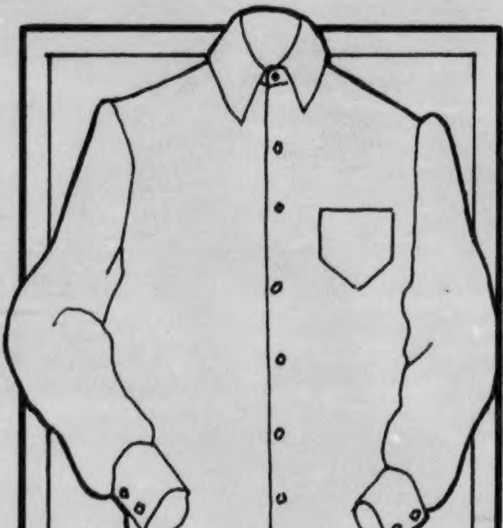


16. ______________________________

17. ______________________________

18.



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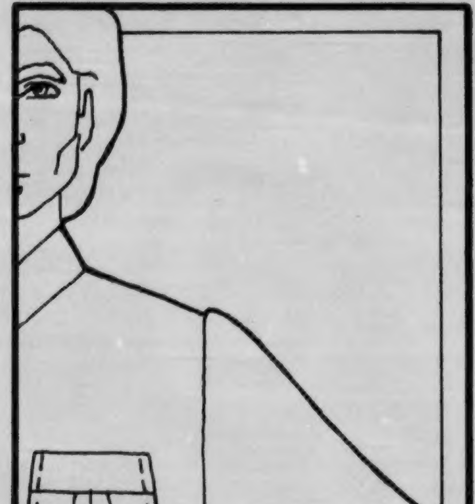
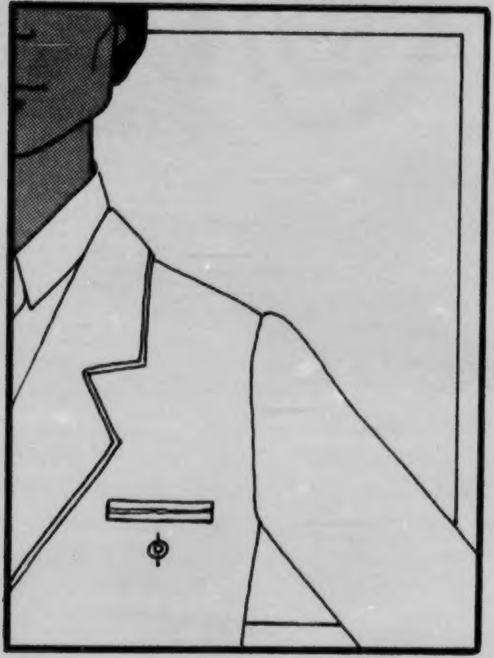


18. ______________________________

19. ______________________________

20.



20. ______________________________

In Items 21-25, select a shirt, tie, and socks in the coordinating colors appropriate for each of the suits listed. Write the letter of the color you select for each item in the space provided. Letters may be used more than once. Each item may have more than one answer. Choose your answers from the following lists of colors.

Shirts	*Ties*	*Socks*
a. Blue	a. Black	a. Black
b. Gray	b. Black/gold	b. Brown
c. Off-white	c. Blue/brown	c. Burgundy
d. Off-white/yellow	d. Blue/yellow	d. Gray
e. Rose	e. Red/burgundy	e. Green
f. Yellow	f. Red/green	f. Navy

21. Black Suit: Shirts __________; Ties __________; Socks __________.
22. Blue Suit: Shirts __________; Ties __________; Socks __________.
23. Brown Suit: Shirts __________; Ties __________; Socks __________.
24. Gray Suit: Shirts __________; Ties __________; Socks __________.
25. Olive Suit: Shirts __________; Ties __________; Socks __________.

ASSIGNMENTS:

I. Write a paper on today's most popular styles of men's wear. Base your conclusions on the facts you find in your research. Interviews with persons in the retail clothing industry or information from current fashion publications, such as *Gentlemen's Quarterly* should be helpful. Present your report to classmates.

II. Complete one or more of the experiences described in this lesson's reading assignment from *Apparel and Accessories.* Ask your teacher to check your work.

GROUP WORK:

I. Listen to a speaker from the retail clothing industry speak on the current trends in men's wear, or take a field trip to a men's clothing store to see new men's wear fashions. What styles are popular today? What is meant by coordinating men's wear?

II. Work in small groups and select one of today's most popular suit models. Illustrate a bulletin board to show the styles available. Add small pictures or sketches and notes to point out suit details.

III. Arrange a men's wear display. Coordinate the clothing needed for a basic wardrobe for a senior male in your high school. Keep a record of the cost of the items selected and keep the total cost of the wardrobe realistic for students in your school. Your teacher may give you a figure for the maximum amount to be allowed for the wardrobe.

UNIT VII-4

COORDINATION OF APPAREL AND ACCESSORIES

SUBJECT: Infants' and Children's Wear

TASK: 22. Help coordinate apparel and accessories.

OBJECTIVES: When you finish this lesson, you should be able to
- a. identify various styles of infant and children's apparel
- b. identify fabrics appropriate for infant and children's apparel
- c. determine fit of infants' and children's apparel
- d. demonstrate ways to present infants' and children's apparel
- e. determine the clothing needs of infants and children
- f. coordinate clothing for infants and children
- g. point out characteristics to look for when selecting infants' and children's apparel.

REFERENCE: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies for Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979, pp. 109-115.

As an employee in infants' and children's apparel, you will assist parents, friends, and relatives in selecting clothing for children of many sizes and ages. You will help parents select clothing that is durable, well-proportioned, and comfortable for the child. You will assist grandparents, doting relatives, and other people with their gift selections. They may be more interested in unusual or pretty items with luxurious touches. Understanding the needs and the growth of children, as well as having a knowledge of the merchandise available, will help when assisting customers with infants' and children's clothing selections.

QUESTIONS:

1. The fabric most often used for children's clothing is ______________________________.

2. Fabrics used for children's sleepwear must pass ______________________________.

3. When fitting children's clothes, the most important factor to consider is ______________.

4. The combination of articles needed for a newborn baby is called a ____________________.

5. Three basic styles of infants' outerwear are
   a.
   b.
   c.

In Items 6-10, identify the styles of infant and children's clothing illustrated below. Write the correct name of the clothing in the space provided by the corresponding number.

6. ______________________________

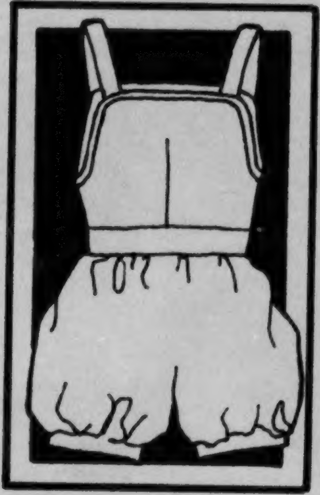
7. ____

8. ____

9. ____

10. ____

6.



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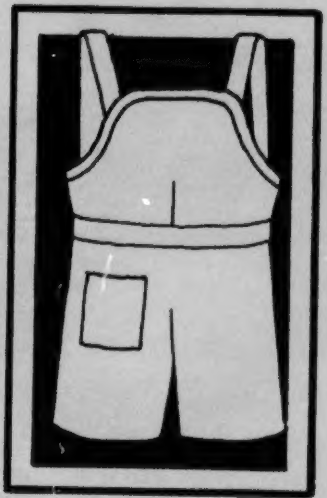

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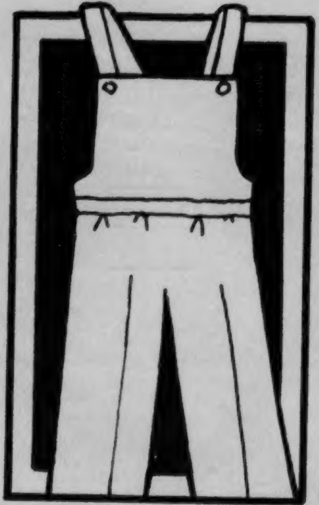

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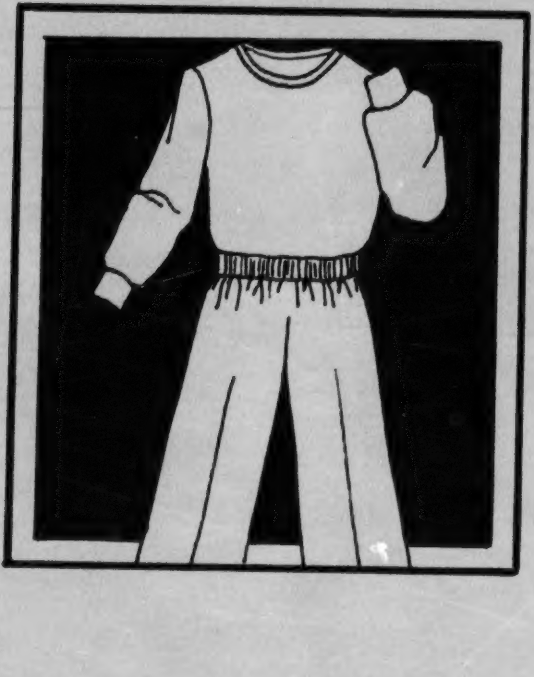

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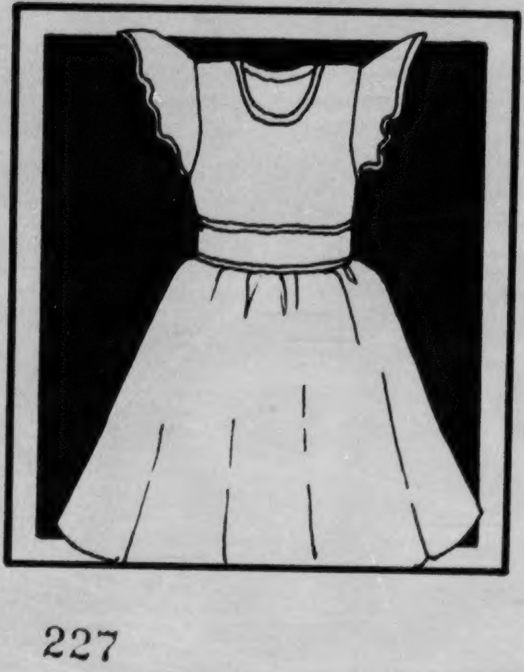


In Items 11-15, match each item of infants' sleepwear to its description. Place the letter of the sleepwear in the blank to the left of its description. Use each letter only once.

Descriptions

_____ 11. One-piece garment made of stretch fabric with raglan sleeves; covers baby's feet.

_____ 12. Pullover top and bottoms that snap together at waist and may have snaps down crotch and legs.

_____ 13. Long garment with long sleeves; closed at the neck with two snaps or ties; open around baby's feet.

_____ 14. Warm, one-piece garment with zipper that opens from neck to crotch and along the leg.

_____ 15. Long garment with set-in sleeves with cuffs that can be turned back over hands, and a drawstring bottom that covers legs and feet.

Infants' Sleepwear

a. Blanket sleeper

b. Kimono

c. One-piece sleeper

d. Sleeping gown

e. Two-piece sleeper

ASSIGNMENTS:

I. Visit three infants' and children's departments or stores to learn about available merchandise. Are the same size groups handled by all three? If not, what are the differences? What types of clothing did you notice? What fabrics were used in the clothing? What colors were popular? What else did you notice about infants' and children's clothing? Share your findings with classmates.

II. Complete one or more of the experiences described in this lesson's reading assignment from *Apparel and Accessories*. Ask your teacher to check your work.

GROUP WORK:

I. Listen to an employee from an infants' and children's department or store speak on techniques used for assisting with children's clothing selections. Why is a knowledge of the merchandise helpful? What are some suggestions for fitting children's clothes properly?

II. Prepare a class presentation on selecting children's clothing. Select one size group of children's wear. Choose two garments for a boy and two garments for a girl. Select garments for play, dress, sleepwear, etc. Use catalog and magazine pictures or actual garments to illustrate your presentation. Defend your selections by listing reasons based on your reading assignments. Explain how this information will be helpful to you on your job.

UNIT VII-5

COORDINATION OF APPAREL AND ACCESSORIES

SUBJECT: Accessories

TASKS:
21. Point out indications of quality in apparel and accessories.
22. Help coordinate apparel and accessories.

OBJECTIVES: When you finish this lesson, you should be able to
a. name parts of the shoe
b. identify materials from which shoes
c. identify styles of shoes
d. identify styles of accessories
e. determine means for presenting shoes and accessories.

REFERENCE: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* Gregg Division, McGraw-Hill Book Co., 1979, pp. 116-122; 126-145.

Accessory items, such as handbags, shoes, jewelry, scarves, belts, gloves, and hats, is a growing fashion category. The popularity of accessories varies with the fashion styles. One of your responsibilities, as an employee in apparel and accessories, will be to assist customers in selecting accessories that enhance their clothing and express their personalities. When helping customers, strive to help them achieve the "total look" for the present day's fashions. A knowledge of the merchandise available, an understanding of current fashion, and the ability to coordinate accessories with various types of clothing will aid you interpreting the accessory needs of a customer. Familiarity with styles and types of accessories will also aid you in planning and coordinating fashion displays.

QUESTIONS:

1. Leather used for the shoe upper and sole has the characteristics of being ____________________, ____________________, and ____________________.

2. Various types of leather are described as ____________________, ____________________, or ____________________.

3. The trank of a pair of gloves is the ____________________.

4. The side pieces of the glove fingers are called ____________________.

5. Three popular styles which handbags are grouped into are ____________________, ____________________, and ____________________.

6. A tight, stretchy, elastic belt, or a wide belt that laces up the front to accent the waist, is a ____________________ belt.

7. The wide sashlike fabric belt usually worn by men with evening clothing is a ____________________.

8. A belt made of the same fabric as the garment with which it will be worn is a _______________.

9. ____________________ should harmonize with the entire ensemble and be scaled to the wearer.

10. List three styles of umbrellas.
    a.
    b.
    c.

11. List five women's hat styles.
    a.
    b.
    c.
    d.
    e.

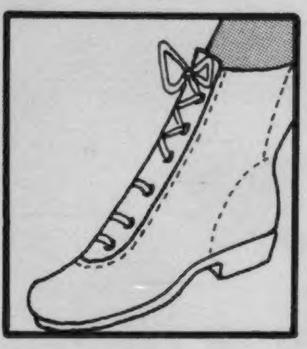
12. List five men's hat styles.
    a.
    b.
    c.
    d.
    e.

13. List five styles of gloves.
    a.
    b.
    c.
    d.
    e.

In Items 14-33, identify styles of shoes illustrated in the sketches. Write the letter of the shoe style in the blank provided. Choose your answer from the following lists of shoe styles. Use each letter only once.

a. Baseball shoes
b. Boot
c. Brogue
d. Clog
e. Dress boot
f. Earth shoes
g. Galoshes
h. Golf shoes
i. Hiking boot
j. Jogging
k. Mary Jane
l. Pump
m. Sandal
n. Scuff/Mule
o. Slipper
p. T-strap
q. Tassel loafer
r. Tennis
s. Thong
t. Wing-tip
u. Work boot

14.



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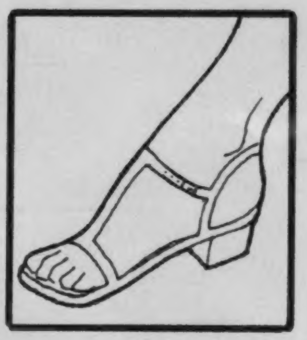

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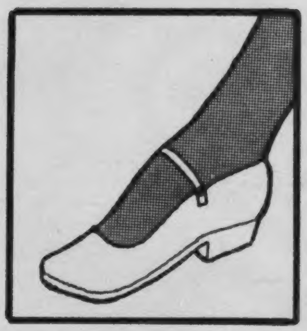

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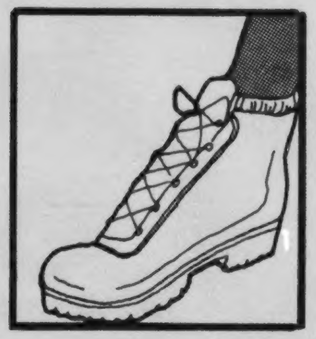

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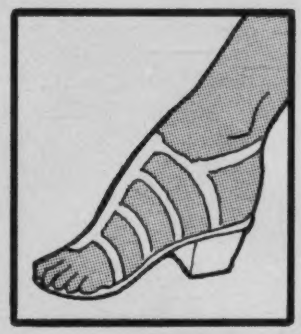

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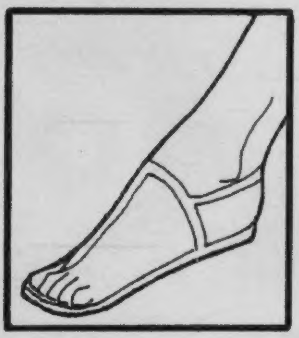

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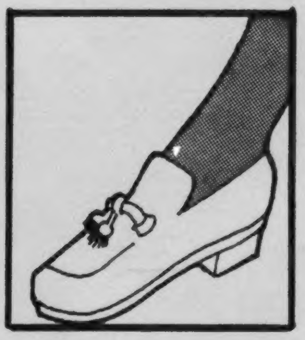

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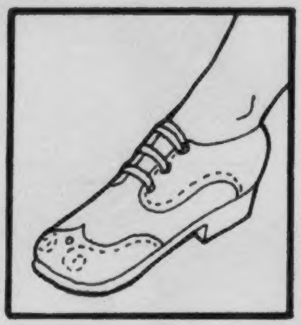

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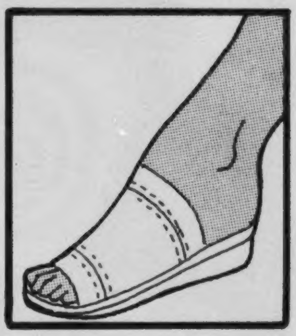

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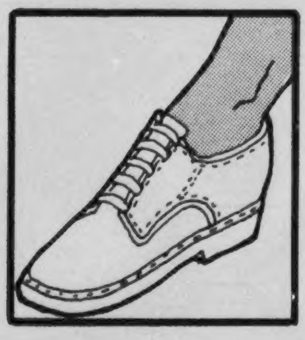

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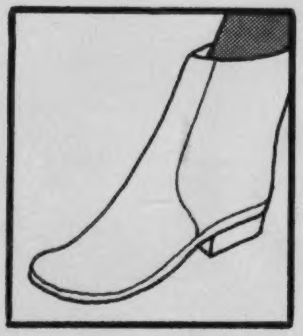

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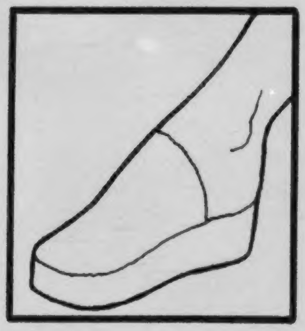

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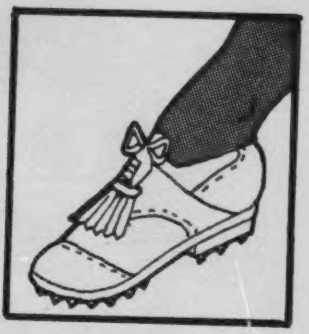

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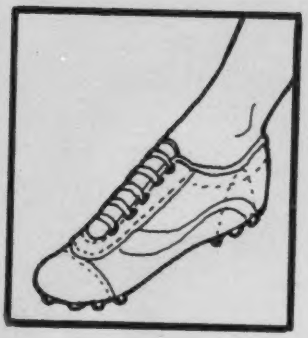

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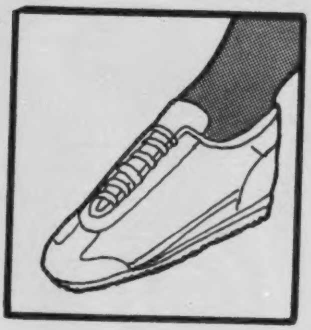

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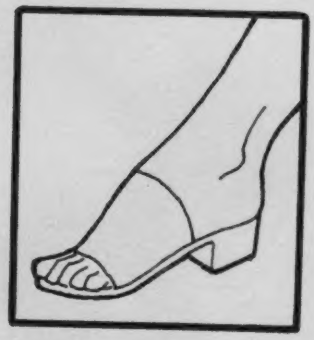

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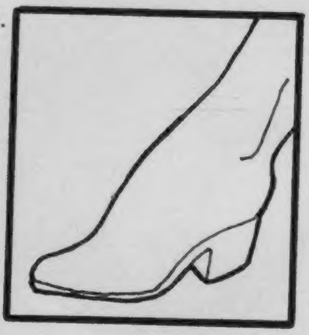

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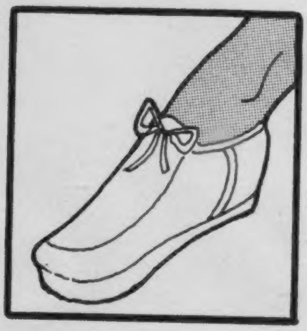

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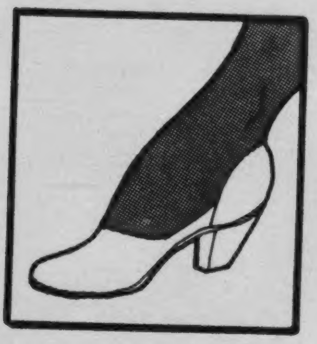

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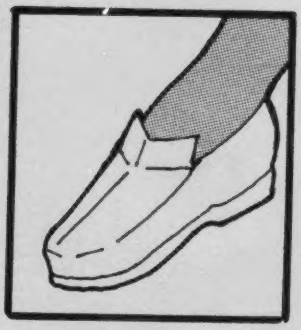

In Items 34-43, match the shoe part to its description. Place the letter of the shoe part in the blank to the left of its description. Use each letter only once.

Descriptions

______ 34. Shoe section attached inside throat of a laced shoe.

______ 35. Piece of stiff material between outside and lining which prevents shoe from losing its shape.

______ 36. Bottom of the footwear.

______ 37. Raised part of shoe under the heel of the foot.

______ 38. Complete forepart of a shoe upper that is stitched or attached to the sole.

______ 39. Plastic or wooden form that determines a shoe's shape, size, and fit.

______ 40. Narrow strip of leather stitched to the top edge surface of the sole.

______ 41. Part of the outsole under the arch of the foot.

______ 42. Upper parts of shoe, outside of shoe, and linings.

______ 43. Top line of vamp in front of the instep.

Shoe Parts

a. Counter
b. Heel
c. Last
d. Shank
e. Sole
f. Throat
g. Tongue
h. Upper
i. Vamp
j. Welt

In Items 44-55, match the jewelry style to its description. Place the letter of the jewelry in the blank to the left of its description. Use each letter only once.

Descriptions

______ 44. Small ornament hung from bracelets or chains.

______ 45. Chain that connects a pocket watch to a garment.

______ 46. Holds hair in place.

______ 47. Straight bar or looped pin worn between collar points.

Jewelry Styles

a. Barette
b. Bracelet
c. Brooch
d. Charm
e. Collar pin
f. Cuff link

_______ 48. Timepiece worn on a bracelet or chain.

_______ 49. Arm band of various types.

_______ 50. Ornament on stem used to fasten French cuffs.

_______ 51. Ornamental pin.

_______ 52. Ornament worn on finger.

_______ 53. Jewelry worn around neck.

_______ 54. Used instead of buttons on formal shirt.

_______ 55. Ornament worn on the ear.

g. Earring

h. Fob chain

i. Necklace

j. Ring

k. Stud

l. Watch

In Items 56-60, write T if the statement is *true*, and F if the statement is *false*.

_______ 56. An employee who encourages a customer to try on hats is demonstrating the merchandise.

_______ 57. Shape is the most important consideration when helping customers choose sunglasses.

_______ 58. Employees should demonstrate all accessory items in order to keep customers from handling and damaging the merchandise.

_______ 59. Jewelry should be chosen in relation to a customer's figure, personality, and age.

_______ 60. An employee should limit what he or she says because most customers are not interested in what accessories are made of, construction techniques, or care procedures.

ASSIGNMENTS:

I. Prepare a report on one type of accessory, such as shoes, handbags, jewelry, etc. Trace the accessory from its origin to present styles and adaptions. Add interest to your report with sketches, pictures, magazines, or newspaper articles. Present your report to classmates.

II. Complete one or more of the experiences described in this lesson's reading assignment from *Apparel and Accessories*. Ask your teacher to check your work.

GROUP WORK:

I. Illustrate a bulletin board to show styles of one accessory category, such as hats, handbags, gloves, shoes, jewelry, or belts. Check fashion magazines, catalogs, and department stores for current styles.

II. Select three basic garments for either a man or a woman. Include garments for work, dress, and casual wear. Mount the pictures of the garments on posters and add pictures of appropriate accessories. Show how a change of accessories can change the appearance of the garment. Discuss your selections with apparel and accessories employees. Did you apply skills and rules you learned in this unit to coordinate the apparel and accessories?

UNIT VIII-1

WEDDING CONSULTANT

SUBJECT: Wedding Services

TASKS:
23. Acquaint customers with store's wedding service.
24. Determine bride's needs.
25. Assist in making arrangements for wedding, wedding reception, showers, and teas.

OBJECTIVES: When you finish this lesson, you should be able to
a. describe the functions of a wedding consultant
b. plan the various wedding parties and ceremonies
c. design a wedding plan to meet the needs of the bride
d. implement a plan for using a referral system to bridal services which businesses provide.

Bridal departments and stores offer various wedding services to the bride. These services can include budget planning, selection of bridal wear and accessories, and organization of bridal parties, showers, and the wedding ceremony and reception. Bridal departments and stores also plan and present bridal shows. The overall purpose for wedding services is to coordinate the wedding plans of the bride, leaving the bride free from the hassle of details.

As an employee in a bridal department or store, you should follow the procedures of your training station for wedding services. The services offered should meet the needs of the bride. The bride's needs are determined by the type of wedding she desires. The wedding may be large or small, and may range from a very formal church wedding to a very informal out-of-doors wedding. Regardless of the type of wedding, it is important to remember that the wedding type is the bride's choice. Your responsibility is to meet her needs.

WEDDING SERVICES

Wedding services offered by a store or bridal department may include:

Budget Planning

The bride's budget will depend a great deal on the type of wedding the bride chooses. Generally, the more formal the wedding and the more people involved, the greater the expense. As a wedding consultant, you will be responsible for outlining the bride's expenses, groom's expenses, and optional expenses that might be determined by local customs.

Selection of Bridal Wear and Accessories

As a wedding consultant, you may be asked to assist the bride in her selection of a wedding dress, veil, accessories, bridesmaids' gowns, mothers' dresses, and/or the wedding trousseau. You will want to help the bride with selections that coordinate the entire wedding party's attire. Remember that the bride's dress will set the style of the wedding and everyone else should be dressed accordingly.

The bride may also ask for your assistance when choosing bridal stationery (invitations, announcements, thank-you notes), attendants' gifts, or other choices the bride would need to make. When assisting a bride in these areas, use the budget. The budget will serve as a useful guide when offering advice to the bride.

Referral Services

You may serve as a referral person at times. As a wedding consultant, you will not be responsible for actually taking pictures, arranging flowers, catering, making alterations, or providing the music. Instead, your responsibility will be to be familiar with the goods and services available in these areas and how to contact these services. Your responsibility might be to keep a notebook or file complete with prices, phone numbers, and addresses. Businesses may also give you photographs from other weddings to give the bride an idea of floral arrangements, decorated cakes, and other services they provide. Most stores providing bridal services have a list of services they use for referral. If this is done, it would be important to become familiar with that list. Depending on your training station, you may need to be familiar with the photograph requirements of local newspapers and the deadlines for publishing news items.

Organization

Depending on the size of the store, you may be asked to give information concerning bridal showers, teas, receptions, the rehearsal, the actual ceremony, or the honeymoon. As an assistant, you may be asked to contact churches, businesses, or individuals to take care of these matters. You may also be asked to inform representatives from other services about times and places for the rehearsal or ceremony. In addition, you may be asked to attend the reception, rehearsal, or ceremony to see that things run smoothly.

Bridal Shows

Many stores offering bridal services plan and present at least one bridal show each year. You may be asked to attend the show and to assist with the presentation. Models are usually hired to wear the dresses for the show. Your responsibility might be to assist the models in dressing, to help set up and prepare the stage, or to help in any way that would keep things generally organized. (For more information on fashion shows see Unit XIV, p. 303.)

Independent Bridal Service

You may be employed as a wedding consultant with an independent bridal service firm. These independent firms offer bridal services which include taking over and managing all details relating to a wedding, a reception, or both. Many of these firms will furnish cars for the wedding party and guests.

As a wedding consultant with an independent bridal service firm, you may be ordering, addressing, stamping, and mailing invitations and announcements; assisting with the selection of clothing for the wedding party; engaging the florist for flowers for the wedding party, church, and reception; assisting with the selection of a menu for the reception; or making arrangements with the caterer. You may be asked to attend the wedding rehearsal and the ceremony to assist with last-minute details.

QUESTIONS:

1. The services a wedding consultant will supply depend on ______________________________.
2. The budget for a wedding will be made up after the bride chooses ______________________________
____.
3. Two services a consultant may have to perform are ______________________________
and ______________________________.
4. A show where models display a variety of wedding fashions is a ______________________________.

In Items 5-14, circle T if the statement is True, and F if the statement is False.

T F 5. Bridal selections should reflect the tastes of the wedding consultant and not the tastes of the bride.
T F 6. The bride's needs are determined by the type of wedding she chooses.
T F 7. Stores providing wedding consultants for their customers do *not* provide referral services.
T F 8. As a wedding consultant, one of your responsibilties might be to provide the wedding music or take photographs at the wedding.
T F 9. One of the reponsibilities of a wedding consultant is to be familiar with a list of bridal services which businesses provide.
T F 10. A wedding consultant may be responsible for organizing the wedding rehearsal.
T F 11. The bride's budget is based on the type of wedding the bride chooses.
T F 12. Assisting the bride with the selection of bridal wear and accessories is a responsibility of the wedding consultant.
T F 13. A wedding consultant should not try to meet the needs of the wedding chosen by the bride.
T F 14. One of the responsibilities of a wedding consultant is to model in style shows.

ASSIGNMENTS:

I. Compile a list of the wedding services offered by stores in your area. What services did the store offer in addition to those studied? What services could the stores offer to attract more customers?

II. Write questions that would help prospective customers to determine their wedding needs. Compare your questions with classmates.

III. Use the phone book to compile a list of referral services. Write questions you would ask when contacting these services.

IV. Interview a wedding consultant in your area. Find out the role of the consultant in planning a wedding, a reception, a shower, and a tea.

V. Attend a bridal shower, wedding rehearsal, wedding, wedding reception, or an actual wedding ceremony, if possible. If a wedding consultant is assisting, note the role he or she plans. If there is no consultant, describe the role a consultant would play at each function. Summarize your findings in two or three pages.

GROUP WORK:

I. Visit stores in your area that offer wedding consultant services. Conduct interviews with store personnel. Visit a store that does not offer the services of a wedding consultant. Design a plan for starting a consultant service in that store. Present the plan to the store manager for feedback.

II. Invite a young couple planning a wedding to speak to the class. The couple should describe the wedding services they need for planning their wedding. Discuss considerations, such as type of wedding and cost, which may influence their plans.

III. Choose one of the following service persons related to weddings: florist, photographer, caterer, tailor. Make a class presentation on ways the wedding consultant would work with each. Contact people supplying these services or use reference books to obtain information.

IV. Design a plan for assisting a bride in one of the following areas: bridal luncheon, rehearsal dinner, wedding ceremony, wedding reception, honeymoon. The plan should include prices, a list of necessary and optional features, and specific details.

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UNIT VIII-2

WEDDING CONSULTANT

SUBJECT:	Wedding Etiquette
TASKS:	26. Advise bride on wedding etiquette. 27. Assist bride in planning wedding budget.
OBJECTIVES:	When you finish this lesson, you should be able to a. identify resources that provide information on wedding etiquette b. describe the characteristics of the four wedding types c. plan weddings that follow the general rules of wedding etiquette d. assist bride with divisions of wedding costs.

As a wedding consultant, you may be asked questions concerning the "proper" or "right" way to plan a wedding. These are questions concerning wedding etiquette. A number of books have been written to answer specific questions about bridal etiquette. However these books only serve as guidelines for planning. Often, decisions may have to be made that are contrary to the rules in the book. These decisions may be due to community or family traditions, religious customs, or personal preferences. It is more important to see that the people involved in making the wedding plans are happy and comfortable with the decisions made than it is to abide by stated rules.

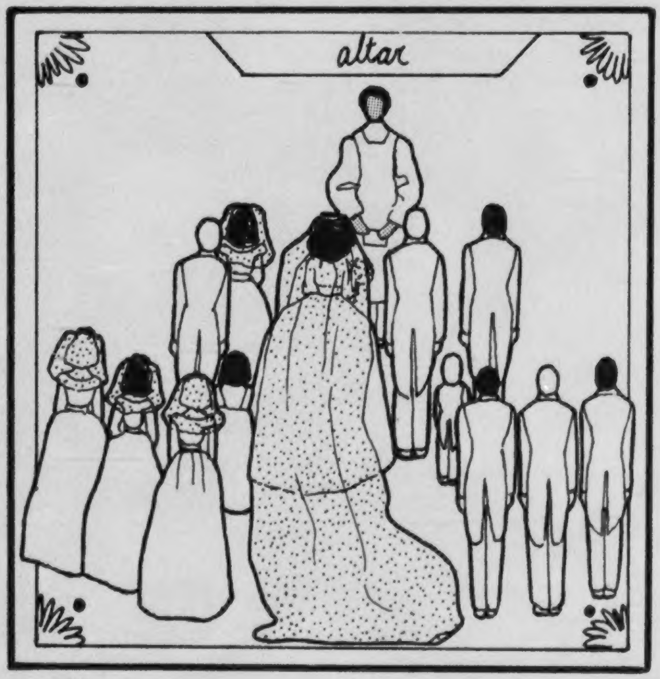
WEDDING TYPES

Basic to an understanding of wedding etiquette is a firm understanding of wedding types. Following are the four wedding types and the characteristics of each. These characteristics are a useful guide for determining what is generally appropriate for each wedding type.

A Very Formal Wedding

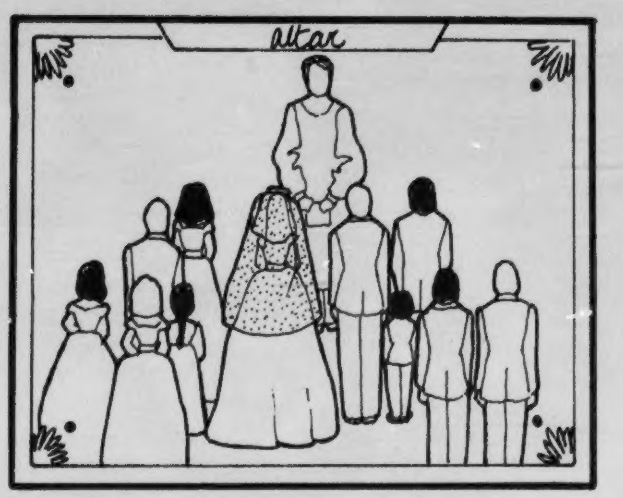
For the bride, a very formal wedding requires an elegant dress with a long train, and either a full-length or fingertip veil. Four to twelve bridesmaids in floor-length dresses attend the bride. The mothers of the bride and of the groom wear long dresses.

The groom and all other men in the wedding party wear formal attire. Formal attire means white tie and tails in the evening and cutaways in the daytime. It also means two hundred or more guests attend. The wedding invitations should be of a large size with separate invitations enclosed for a large, extravagant reception. The wedding is held at high noon, late afternoon, or in the evening.



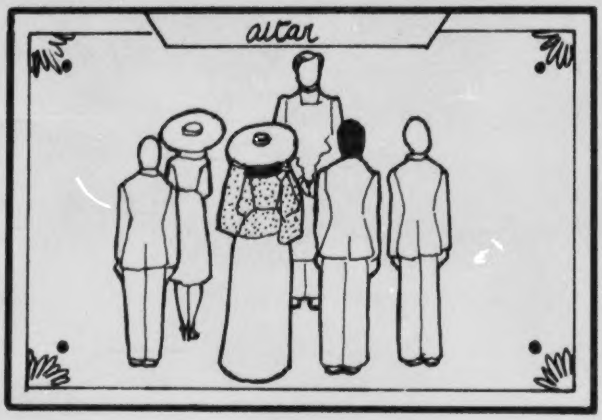
A Formal Wedding

A bride in a formal wedding usually wears a long dress with a chapel or sweep train and a veil. There are usually two to six bridesmaids dressed in long dresses. The bride's mother and the groom's mother wear long dresses or elegant street-length dresses. The groom and his attendants usually wear formal clothes consisting of "black tie dress" in the evening, and jackets and trousers for daytime weddings. The ceremony can be held any hour of the day and has at least 100 guests in attendance. The enclosed invitations are usually engraved with separate invitations for a reception.



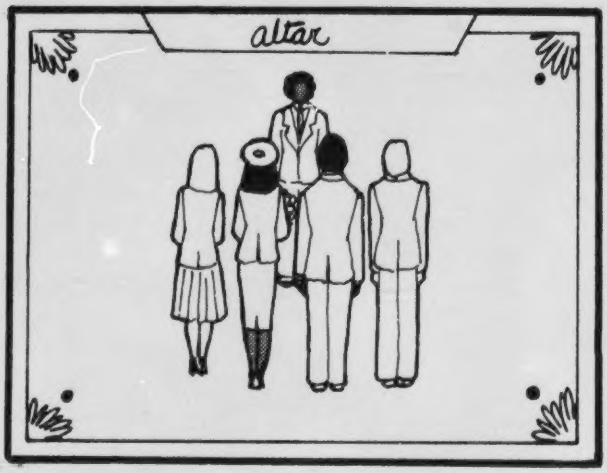
A Semiformal Wedding

The bride usually wears an elaborate street-length dress or a simple floor-length dress and a hat or short veil. One or two bridal attendants in street-length dress is appropriate. The bride's mother and the groom's mother wear street-length dresses. The groom and his attendants wear dark suits. Fewer than 100 guests are usually in attendance at a morning or early afternoon ceremony. A single engraved invitation for both the ceremony and simple reception are used.



An Informal Wedding

For an informal wedding, the bride is appropriately dressed in street clothes, often a suit. The maid of honor wears street clothes in a style similar to the bride's. The groom and best man wear suits. There are no bridesmaids or groomsmen. Parents of the bride and groom dress in street clothes. The ceremony can be held during the daytime anywhere the couple desires. The guest list is usually small in number and usually includes relatives and close friends. The invitations to the ceremony and reception are personal and handwritten.



In order to advise the bride on wedding etiquette, you should be aware of the differences in religious ceremonies and the proper etiquette for military and home weddings. Bridal etiquette is discussed in several books available on the market. Referring to these books will aid you in your work and keep you aware of the proper etiquette for various wedding activities.

PLANNING THE WEDDING BUDGET

The question of who pays for what is an important factor in planning the wedding budget. Some communities have a custom where the groom pays for the entire bridal party's flowers and corsages for the mothers. In many areas, the groom pays for the bride's bouquet and the boutonnieres for himself, the fathers of the bride and groom, the best man, and the ushers. In some cases, the groom's family may ask to share the wedding expenses of flowers, pictures, and reception costs. Many brides and grooms pay all their own wedding expenses. You should keep such wishes in mind when assisting with the wedding budget.

The following chart will be helpful to you in planning traditional expenses of a wedding.

Wedding Expenses

Bride/Bride's Family	*Groom/Groom's Family*
Groom's wedding ring (if a double ring ceremony)	Bride's wedding ring (or engagement and wedding ring)
Bride's premarital blood test	Groom's premarital blood test
Invitations, announcements, thank-you notes	Marriage license
Bride's wedding clothes and trousseau	Groom's wedding clothes and trousseau
Wedding photographs and bridal portrait	Clergyman's fee
Bouquets for bridal attendants (maid of honor, bridesmaids, and flower girl)	Bride's bouquet; boutonnieres for men in wedding party; corsages for mothers and grandmothers
Groom's wedding gift	Bride's wedding gift
Gifts for bride's attendants	Gifts for best man and ushers
Lodging for out-of-town attendants	Lodging for out-of-town attendants
Fee for use of church, chapel, or hall; fee for sexton, organist, soloist; rental fee for items such as aisle carpet, canopy, tents, etc.; flowers for wedding ceremony and reception; reception (flowers, decorations, food, beverages, and any other expenses)	Wedding trip

Local customs affect some of the traditional wedding expenses. For example, the bridal bouquet and flowers are usually considered gifts of the groom, but local customs may dictate that the bride and her family include them in the expense of the bridal gown, veil and accessories. Flowers for the wedding party, parents, and grandparents may also be included in items paid for by the bride and her family. The expense of the attendants' dresses varies from community to community. The dresses are usually bought by each attendant. However, the bride or her family may wish to provide the dresses if that is the local custom. The rehearsal dinner is traditionally given by the groom's family, but relatives or friends of the bride may host the dinner.

When assisting the bride with her wedding budget, listen to her requests and itemize the cost according to her wishes, even when it varies from the traditional way of handling the expenses. You should be helpful and tactful when assisting the bride with the wedding budget and never under any circumstances embarrass her.

QUESTIONS:

In Items 1-10, match the wedding type to the characteristics of wedding types. Place the letter of the wedding type in the blank to the left of the characteristics of wedding types. The letters may be used more than once.

Characteristics of Wedding Types

______ 1. Includes 200 or more guests

______ 2. No bridesmaids

______ 3. An extremely large and extravagant reception

______ 4. Ceremony held at any hour of the day with at least 100 guests

______ 5. Invitations are personal and handwritten

______ 6. Four to twelve bridesmaids

______ 7. A daytime ceremony held anywhere desired

______ 8. The bride wears an elaborate street-length dress and hat or short veil

______ 9. A ceremony held at high noon, late afternoon, or evening

______10. One or two bridesmaids

Wedding Types

a. Informal
b. Semiformal
c. Formal
d. Very formal

In Items 11-15, write T if the statement is True, and F if the statement is False.

T F 11. There is a right way and a wrong way to have a wedding.

T F 12. Bridal etiquette consists of rules that cannot be changed.

T F 13. Religious customs should be followed when planning a wedding.

T F 14. There are no appropriate etiquette guidelines to follow for informal weddings.

T F 15. Wedding etiquette is determined by wedding type.

ASSIGNMENTS:

I. Visit a bookstore or library in your area. Look through wedding etiquette books to compare differences or similarities in the guidelines for planning weddings. Determine which books you think would serve as helpful guides. Report your findings back to the class.

II. Read articles describing weddings in a newspaper. Bring an article describing each of the wedding types to class. Determine what type of wedding the couple had. Describe ways the wedding differed from the general etiquette rules studied in class.

III. Choose a wedding type. Plan a wedding that would meet the requirements of that type. Use magazine pictures or your own drawings to illustrate items that characterize that wedding type.

GROUP WORK:

I. Invite a preacher, priest, or justice of the peace to your classroom to describe various weddings they have assisted with. Make notes of the differences in the weddings. Could the weddings described be classified into wedding types? If so, what characteristics help you determine the type?

II. Research religions in your community to determine variations in wedding types and their characteristics. Compare the variations with the guidelines given in class. How do they differ?

III. Interview one or more of the following for information on wedding etiquette: a wedding consultant, a newlywed, or any experienced person in wedding planning. Have them describe weddings they have attended or been involved in. Determine the wedding type and the characteristics of the wedding. How did the weddings vary from the guidelines given? Ask the person being interviewed to explain why there were variations from the guidelines. How did variations help to make the wedding a happy occasion for all involved?

UNIT VIII-3

WEDDING CONSULTANT

SUBJECT:	Wedding Attire
TASK:	28. Help bride select wedding apparel and trousseau.
OBJECTIVES:	When you finish this lesson, you should be able to a. determine attire appropriate for a variety of wedding types b. differentiate between the types of weddings and the attire appropriate for each c. describe factors that should be considered when choosing wedding attire d. select attire appropriate for a variety of weddings e. evaluate the suitability of attire for different wedding types.

The proper dress for a wedding is determined by the hour of the wedding, the season of the year, but most importantly the bride's choice. Everyone in the wedding party should dress in harmony with the bride's dress. As a wedding consultant, your goal should be to make sure that the entire wedding party's attire is coordinated for that walk down the aisle. In order to suggest the appropriate attire for a specific wedding, you will need to have an understanding of the types of weddings.

VERY FORMAL WEDDING

A very formal wedding calls for the most formal attire. Guidelines for choosing attire for a very formal wedding include:

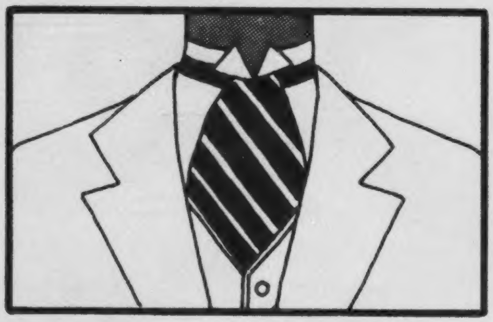
Bride

For this wedding type, the bride should choose a formal wedding gown with a long train. The veil should be full-length, often as part of a train. A conservative neckline and long sleeves are most appropriate. The bride's shoes for this wedding type are usually satin, low-heeled, simple pumps. If jewelry is worn, it should be simple and of high quality. The bride may carry a large bouquet of flowers or a flower-trimmed prayer book. The bride's attire is the same for a daytime wedding or an evening wedding.

Groom

The groom, the bride's father, the groom's father, the best man, groomsmen, and ushers all dress basically alike. For a very formal wedding, the clothes and accessories are usually rented. As a wedding consultant, you may be asked to assist in the selection of attire appropriate to the wedding type. The neckwear and boutonnieres may vary in order to distinguish the groom, fathers, best man, groomsmen, and ushers.

For a ceremony that takes place before six o'clock, very formal daytime wear is a black or oxford gray cutaway jacket (a jacket that has a short front left unbuttoned, and long tails in the back), gray and black striped trousers, a gray waistcoat (a vest with a back that has elastic bands to hold it on), and a formal white shirt. A broad, silk ascot (a neck scarf looped under the chin) with a white pearl or gold stud in the center, gray gloves, black shoes, and black socks are the proper accessories.



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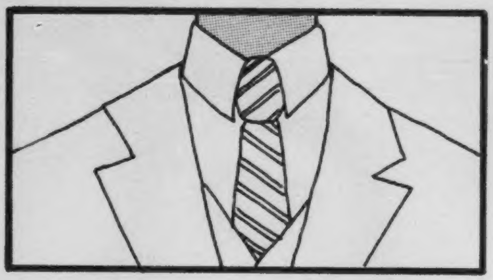
The ushers may wear starched, turned-down collars with *four-in-hand ties* (a type of knot) rather than the wing collars and ascots worn by the groom and best man. All men in the wedding party may wear gray spats and black silk top hats.



For an after-six wedding very formal wear known as white tie is worn. *White tie* consists of a black tailcoat and matching satin-trimmed trousers, a white pique waistcoat, and a stiff-front shirt with a wing collar and French cuffs. Accessories may include studs (removable buttons, often of pearl that can be changed as desired), long black socks, a white bow tie, and black patent leather pumps. White gloves and a black silk top hat are optional.

Bridesmaids

The bridesmaids' dresses are usually floor-length and worn with matching, simple shoes. Usually, all the bridesmaids wear identical dresses although the honor attendant may wear a slight variation in color or style. The fabric and style should complement that of the bride's dress but should not compete with it for attention. In a very formal wedding, the bridesmaids may wear gloves if the bride desires it. Glove length will depend on the dress sleeve length. Flowers, lace hats, or other appropriate headpieces may be worn. The bridesmaids may carry a single flower or a bouquet of flowers. Junior bridesmaids may dress identically to the bridesmaids or more youthfully.

Flower Girl

The flower girl usually wears a dress of floor-length or shorter. It may be similar to the bridesmaids' dresses. A simple floral or ribbon headband, white gloves, and pastel ballet slippers or white Mary Janes may be worn. A basket of loose petals or a nosegay of small flowers is usually carried.

Ring Bearers and Pages

For a very formal wedding, ring bearers and pages are dressed properly in white or navy jackets with matching short pants. The socks and shoes should match the suit–white with white, navy with navy. The ring bearers and pages should never be dressed in a miniature version of the formalwear worn by the ushers. *Ring bearer* carries the bride's wedding ring (not necessarily the real one) during the ceremony. *Pages*, who may be boys or girls or both, carry the bride's formal train.

Mothers of the Bride and the Groom

A floor-length dress with coordinating evening footwear and a bag are appropriate for the bride's mother and the groom's mother. A matching hat or headpiece can be chosen if desired. Any jewelry worn should be simple. The bride's mother has the honor of selecting her dress first. Then the groom's mother selects a dress following the same general style set by the bride's mother.

FORMAL WEDDING

Garments for a formal wedding are less elaborate than those for a very formal wedding. The members of the wedding party dress as follows:

Bride

The bride in a formal wedding usually wears the traditional floor-length dress with a short chapel or sweep train, and often a short veil and headdress of fingertip or elbow-length. If the sleeves are not full-length, gloves should be worn. The shoes should be simple and should match the dress color. A bouquet or flower-trimmed prayer book may be carried.

Groom

The groom and other men in the wedding party dress according to the season of the year and the hour of the ceremony. Formal daytime wear would be a black or oxford gray *stroller* (a jacket styled like a suit jacket), striped trousers, a gray waistcoat, a white shirt with a turned-down collar and French cuffs, and a striped four-in-hand tie. Black shoes and socks are worn, as well as gray gloves if they are desired.

For an after-six formal wedding, the groom dresses *black tie*, which is a black dinner jacket with matching trousers, a white pleated bosom shirt with a turned-down collar and French cuffs, and a black vest or *cummerbund* (a wide, pleated waistband). Black shoes and socks and a black bow tie should be worn.

For a summer wedding, a white dinner jacket might be substituted for the dark jacket. A cummerbund is worn rather than a vest.

Bridesmaids

Bridesmaids dress similarly to the bridesmaids in a very formal wedding. Floor-length dresses are usually worn with matching shoes. The dresses should be slightly simpler than those chosen for a formal wedding. For a smaller wedding held during the day, a shorter dress may be chosen. Gloves are optional.

Junior Bridesmaids, Flower Girls, and Ring Bearers

The same guidelines are followed for formal weddings as for very formal weddings.

Mothers of the Bride and the Groom

Long dinner dresses are appropriate for a formal evening wedding as are street-length dresses for daytime weddings. Either choice is appropriate as long as both mothers dress alike. The accessories follow the same rules as for a very formal wedding.

SEMIFORMAL WEDDINGS

The semiformal wedding allows simpler, less formal garments to be worn than either the formal or very formal wedding. Attire for the wedding party might include the following:

Bride

A simple floor-length dress or an elaborate street-length dress is suggested for a semiformal wedding. No train is worn and the veil should be shoulder-length if wearing a short dress, or to the waist if wearing a long dress. The accessories should be simple and should complement the dress.

Groom

A solid dark suit with a plain white shirt, a four-in-hand tie, and black shoes and socks are proper for a groom and other men in the wedding party of a semiformal wedding. For a summer wedding, a white linen jacket with oxford gray trousers, or a dark blue jacket with gray or white flannel trousers might be worn.

Bridesmaids

For a semiformal wedding, the dress length should be in harmony with the bride's dress length. If the bride wears a street-length dress, the bridesmaids should not wear long dresses. If the bride chooses a long dress, the bridesmaids can wear either street-length or long dresses. Shoes that complement the dresses should be selected. Hats and gloves can be worn if desired though they are not essential. Small bouquets of flowers might be carried or flowers could be worn.

Mothers of the Bride and the Groom

The dresses of the mothers should be street-length and similar to that of the maid of honor.

INFORMAL WEDDING

Street clothes are worn for the informal wedding. Guidelines for wedding party attire for the informal wedding are as follows:

Bride

Street clothes of any color, fabric, or style can be chosen. A suit in white or a pastel color is often chosen. Accessories can be of any color except black. Flowers should be worn in the hair or on the garment rather than carried as a bouquet.

Groom

The groom dresses the same as for a semiformal wedding if the brides chooses to wear a suit. If street clothes are worn by the bride, the groom and his best man dress accordingly.

Maid of Honor

The maid of honor chooses the same style of dress as the bride.

Mothers of the Bride and the Groom

The dresses of the mothers should be street clothes and similar to that of the maid of honor.

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SPECIAL WEDDINGS

The Mature Bride

In your work as a wedding consultant you may assist the mature or older bride in selecting appropriate wedding attire. Regardless of her age, a woman marrying for the first time is entitled to wear white. However, the mature bride may feel white is too harsh-looking for her coloring and she may not want to wear the traditional gown and veil. In that case, a suit or after-five dress in a pastel blue, pink, or ivory shade is quite appropriate. If the mature bride wishes to be married in a long white gown, it should be simple in style and appropriate for her age. If the attendants are the age of the mature bride, their dresses should also be simple and similar to the bride's.

The groom's clothes should agree with the formality of the bride's choice of wedding attire. The groom's attendants should dress similar to the groom.

The Second Marriage

The bride who is marrying for the second time may wear anything from a long gown to a simple suit. She may wear any color she finds becoming, except red or black. She may wear white as long as the dress does not resemble a wedding gown. She should keep in mind the time of the day for the wedding and the formality of the wedding when selecting her wedding attire. This bride may carry a single flower, such as a long-stemmed rose, a flower-trimmed prayer book, or a simple bouquet. Orange blossoms are not an appropriate flower for a second marriage.

The bride and groom should each have one attendant. The bride's attendant should dress similarly to the bride. Her dress should not resemble a traditional bridesmaid's gown.

The groom's clothes should be compatible with the formality of the bride's dress. The stroller or the cutaway is the most appropriate formalwear for the groom. The groom will usually wear a dark business suit, or a light summer or white suit.

The fact that the groom has been married before does not affect the type of wedding or the wedding attire selections of the bride. The main consideration is that the groom's clothes match the formality of the bride's dress.

QUESTIONS:

1. A jacket that has a short front, is left unbuttoned, and has long tails in the back is a ____________________.
2. A vest with no back is a ____________________.
3. In order to distinguish the groom, fathers, best man, groomsmen, and ushers, vary the ____________________.
4. For an after-six wedding, very formal attire known as ____________________ is worn.
5. If gloves are worn by the bride or bridesmaids, the length is determined by the ____________________.

6. The honor of selecting her dress first is given to the mother of the ____________________.

7. The groom and other men in the wedding party of a formal wedding dress according to ______________________________ and ______________________________.

8. A wide, pleated waistband is a ____________________.

9. For a semiformal wedding, the mothers of the bride and groom should wear ____________________.

10. If the mother of the bride or groom attends the informal wedding of her son or daughter, she should dress similarly to the dress of the ____________________.

In Items 11-25, write T if the statement is True, and F if the statement is False.

______11. In a very formal wedding the bride's attire is the same for both a daytime wedding and an evening wedding.

______12. Inexpensive costume jewelry is fine for the bride to wear in a very formal wedding.

______13. The men in the wedding party of a very formal wedding all wear different types of suits.

______14. An ascot is a broad neck scarf looped under the chin.

______15. A four-in-hand tie is a special tie imported from Paris for weddings.

______16. It is appropriate for the maid of honor to wear a dress which varies slightly in style or color from the dresses of the rest of the bridesmaids.

______17. Ring bearers and pages wear white or navy jackets with matching long pants.

______18. The groom's mother's dress should not be similar in style to that of the bride's mother.

______19. A stroller is a jacket styled like a suit jacket.

______20. For semiformal weddings, street-length dresses are appropriate for the mother of the bride and the mother of the groom.

______21. For a semiformal wedding, the bride wears a veil and a train.

______22. In a semiformal wedding, it is appropriate for the bridesmaids to wear long dresses if the bride wears a street-length dress.

______23. For a semiformal wedding held in the summer, the men in the wedding party may wear white linen jackets with oxford gray trousers.

______24. Street clothes should not be worn by the bride in an informal wedding.

______25. In an informal wedding, the maid of honor dresses similarly to the bride.

ASSIGNMENTS:

1. Using bridal magazines, choose pictures of appropriate attire for each of the wedding types. Note which wedding type would take greater selection time, money, and care.

II. Clip newspaper articles that describe weddings. Identify the types of clothing worn. How formal or informal was the wedding? Determine what could be changed to make the wedding more or less formal.

III. Make a list of terms that describe wedding attire. Define the terms and place in a file for future reference. When possible, also place a sketch or picture of the attire or feature with its definition.

GROUP WORK:

I. Attend a bridal fashion show if one is scheduled in your area. View various types of attire appropriate for different wedding types.

II. Plan a wedding for each of the four wedding types. Determine the total cost of each wedding. Present your findings to a home and family living class.

UNIT VIII-4

WEDDING CONSULTANT

SUBJECT: Wedding Trousseau

TASK: 28. Help bride select wedding apparel and trousseau.

OBJECTIVES: When you finish this lesson, you should be able to:

a. define wedding trousseau
b. explain considerations for purchasing personal and household trousseau items
c. determine items to be included in a bride's and groom's wedding trousseau
d. assist in the selection of a wedding trousseau for a couple.

JUST MARRIED!

A wedding trousseau is made up of the personal clothes and accessories and household linens that a couple bring with them in marriage. The exact items chosen for the trousseau should be selected carefully to fit the needs of the newly married couple. Each couple will have different needs that require personal planning and decisions. Although there are not strict guidelines to follow, some general rules apply to the selection of both personal and household items. Both the bride and the groom should consider the kind of home they will have, the length of time they will be living in their first home, their geographic location, and most importantly, their personal needs.

PERSONAL ITEMS

Both the bride and the groom will need clothing for their honeymoon and early months together. The following guidelines can be used in helping the couple make their selections.

Bride

A bride's first consideration for selecting personal items for her marriage is based on her needs for her future married life. These needs are determined by the bride's lifestyle, what she will be doing after she is married, and the items she already has. Since fashion changes so quickly, it would be unwise for a bride to select and purchase all her clothes for the first year of marriage as brides of earlier times did. However, a going-away outfit and honeymoon clothes should be selected. Lingerie styles do not change as fast as other clothing styles so lingerie may be bought in advance. As a wedding consultant, your responsibility might be to help the bride decide what she needs and to help her stay within her budget.

Groom

The groom's trousseau uses the same basic rules given for the bride's trousseau. His trousseau consists mainly of the things needed on the wedding trip. A travel agency can usually provide information on the items necessary for travel to specific locations. Basic clothing items that the groom does not have but knows he will need should be purchased before the wedding if possible.

HOUSEHOLD ITEMS

If household items are to be selected before the wedding, many things need to be taken into consideration. Just as there are styles in clothing, there are also styles in household items. This makes it difficult to choose an appropriate household trousseau. Also, the fact that many couples do not know much about the place where they will live (color scheme, floor plan, etc.) adds to the problem. As a wedding consultant, you may be expected to give guidelines for choosing household items.

Bed Linens

Sheets, pillowcases, mattress pads, blankets, comforters, and bedspreads are all bed linens. When choosing these, care labels should be studied carefully for their description of fiber content and care instructions. The best choices are usually wrinkle-resistant and easy to care for. The bed size should be known so that linens will fit properly. Sheets and pillowcases should be either white or another neutral color if the color scheme of the room is not known. White is a good choice because it remains white and fresh-looking after many washings. Blankets should be of neutral colors that will coordinate with many other colors. Monogramming is a good way to add elegance to a sheet by using white or white lettering or another neutral color to match the blankets. Most stores that offer monogramming services can advise the bride and groom on color and placement of initials.

It is best not to purchase a bedspread and/or comforter without a knowledge of the future room's color scheme. It is better to wait until the room color and pattern are known.

Bath Linens

Bath linens consist of towels, washclothes, and bath mats. A variety of towel and mat sizes are available for today's trousseau. Linens that best meet the couple's future needs should be chosen. Again, colors should be white or neutral until a bathroom color scheme is known. Monogramming is proper if desired. An important reminder to the couple selecting the bath linens is that the amount of absorbency should be considered. After all, absorbing moisture is their job; looking attractive is an added benefit.

Table Linens

Napkins, place mats, and tablecloths are all considered to be table linens. For the selection of table linens, the measurements of the dining table must be known. Both the color scheme of the room and the pattern of china to be used should be known so that all can be coordinated. The shape of the dining table is also an important consideration for choosing place mats that work well with a particular table shape. Monogramming is very effective for table linens if it is desired. It is important that the size of the monogram be in proportion to the size of the table linen in order to avoid one or the other dominating.

Dinnerware

When possible, two different types of dinnerware may be selected. One should be a practical, everyday dinnerware possibly of earthenware or plastic. A fine dinnerware to be used on special occasions would be the other type. With either type of dinnerware, it is important to choose a pattern that is in *open stock* (still being produced) so that replacements for breakage can be made, or pieces can be added to the set. Buying starter sets is not always advised if they contain pieces that may never be used. Instead, buy only what will be used in the future home. Serving pieces do not have to match the dinnerware but should complement it. Again, choose only the serving pieces that will be used. The dinnerware pattern should be one that will coordinate well with the surroundings of your future home. A good pattern is attractive, usable, and, most of all, fits the new lifestyle of the married couple.

Glassware

As with dinnerware, two sets of glasses may be purchased. One should be practical and simple enough for everyday use and complement the everday dinnerware. The other set should be formal, and like the fine dinnerware, used for special occasions. Glasses are available in many different sizes and shapes. It would be wise to consider the type of entertaining the couple will be doing and the amount of storage space available before purchasing or selecting glassware.

Flatware

Today's flatware is made of a variety of metals. Sterling silver, pewter, and stainless steel are the main metals being used. When choosing flatware, care and durability are considered. Two sets of flatware may be needed–one for everyday, and one for special occasions. The serving pieces do not have to match the flatware exactly but should coordinate well with them. The number of serving pieces needed depends a great deal on the couple's future entertainment plans.

If a pattern in sterling silver is selected, it is important that a pattern that will not be quickly outdated be chosen. Silver can be monogrammed either horizontally or vertically on the front or back of the silver pieces. The lettering style should go well with the silver pattern. For ornate silver, intricate lettering can be used, while for silver in a modern style, plain simple letters would be best. Almost any combination of the couple's initials can be used. The store where the bride purchases the flatware will advise the bride on appropriate monogramming.

Wedding Gift Registry

Many of the items for the household trousseau may be given as gifts from close friends or relatives. Many stores have a form couples can fill out which lists the couple's preference of patterns and styles of household items. These serve as guides for people who wish to select items of the couple's choice. Although each store has its own manner of running the registry, most keep a record of what the couple receives and what suggestions remain on the list.

QUESTIONS:

1. A couple's personal clothes and household items which they bring with them into marriage make up the wedding ____________________.

2. A couple's personal needs for marriage are based on ____________________, ____________________, ____________________, and ____________________.

3. When choosing bed linens, information on fiber content and ease of care can be found by reading the ____________________.

4. A good blanket color selection that will coordinate with many other colors is a ____________ color.

5. Bath linens consist of ____________________, ____________________, and ____________________.

6. In order to choose a tablecloth that fits the table, the couple should know the table's ____________________.

7. When choosing dinnerware, the couple should make sure that the pattern can be replaced in case a piece is broken by choosing a pattern that is in ____________________ stock.

8. Before selecting or purchasing glassware, the couple should consider ____________________ and ____________________

9. The most common metals for making flatware are ____________________, ____________________, and ____________________.

10. A service that stores offer which allows a couple to list the preference of patterns and styles of household items is a ____________________.

In Items 11-25, write T if the statement is True, and F if the statement is False.

______11. A bride should purchase all her clothes for the first year of marriage before the wedding.

______12. A bride's lingerie for the first year of marriage may be purchased before the wedding.

______13. It is not necessary to know bed size before purchasing bed linens.

______14. White is a suitable bedsheet color if the color scheme of the couple's first home is not known.

______15. A bedspread should be one of the first purchases for a couple's new home.

______16. If a bathroom color scheme is not known, bath linens of white or neutral color should be selected.

______17. The shape of the table to be used determines the shape of place mats to be chosen.

______18. A couple may select two types of dinnerware.

______19. A couple should purchase all the serving pieces that match the dinnerware even if they may not use them.

______20. Storage space is an important consideration in choosing glassware.

______21. The silver serving pieces should be of the same pattern as those of the flatware.

______22. The number of flatware serving pieces needed by a couple depends on their future entertainment plans.

______23. Silver should not be monogrammed because that would decrease its value.

______24. The more intricate the design of silverware, the more ornate the lettering should be.

______25. A list of items that the couple prefers is kept by stores offering wedding registry services.

ASSIGNMENTS:

I. Select clothing appropriate for a variety of honeymoon trips. Use magazines to find examples of outfits that might be appropriate for each of the following: a ski trip in the mountains, a trip to the beach, a Caribbean cruise, a trip to Europe. Use brochures from a travel agency for other suggestions.

II. Look through your clothes. What items were bought at least a year ago? List those items if you still wear them. Using this list as a guideline for a young bride or groom, try to determine which personal items the individual might want to purchase before marriage.

III. Read selected references on care labels, fabrics, and fibers. Determine what you would look for in a quality towel, washcloth, or bath mat. How would this information affect the suggestions you make to the couple?

IV. Make sketches of various table shapes. Determine shapes of place mats and tablecloths which would work well with each shape. Sketch a variety of place mat shapes on drawings of the appropriate table shape for each.

V. Read the section on a wedding trousseau in etiquette books or books on marriage. How is trousseau defined? What similarities do the books have concerning a wedding trousseau? List the similarities and differences. How can these books be helpful to you in your work as a wedding consultant?

GROUP WORK:

I. Take a field trip to local stores that sell household items. Compare prices on everyday tableware, glassware, and flatware with the prices for formal dinnerware, glassware, and flatware. Ask a salesperson to suggest pleasing combinations of tableware, glassware, and flatware. How will you use this information in your work as a wedding consultant? How will the information aid you when making suggestions to the couple?

II. Choose a part of the trousseau and find information which will be helpful when assisting the couple with their selections. Present the findings to the class in the form or an oral presentation.

III. Work individually to make up questions a bride or groom might ask a wedding consultant about the trousseau. As a group, respond to the questions.

UNIT IX-1

FITTING PROCEDURES

SUBJECT: Using Principles of Fit

TASK: 29. Analyze fitting problems of customer.

OBJECTIVES: When you finish this lesson, you should be able to

a. identify minimum amount of ease needed in garments
b. list factors which contribute to a well-fitted garment
c. point out causes for poor fit in a garment
d. describe a well-balanced garment.

As you analyze the way clothes look on other people, you will realize that even the most expensive garment will not make a person look well-dressed if it does not fit as it should. The fit of a garment not only influences how attractive it appears, but the fit also influences how comfortable the garment will be. As you assist customers in selecting garments, you will need to know how and why a garment fits well. This knowledge will enable you to recognize fitting problems, and to determine which alterations are practical and possible in a garment.

Things to look for in a well-fitted garment include ease, line of grain, set, and balance. A garment properly fitted:

1. has adequate ease which is distributed properly
2. has lines that follow the lines of the body
3. is on-grain
4. sets smoothly on the body
5. appears well-balanced on the body.

Because these five factors are related to and depend on each other, you must be able to recognize each of them.

Ease

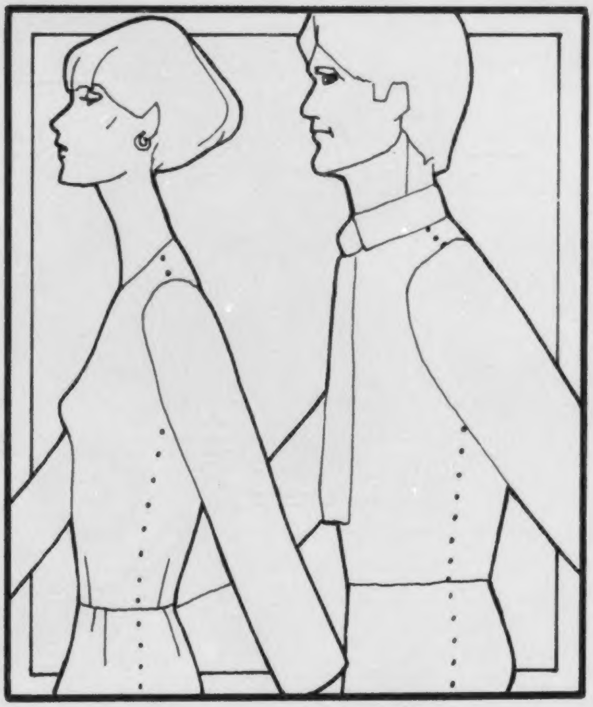
Ease is the difference between the body measurements and the garment measurements at a given point. When a garment has the right amount of ease, it is neither too loose nor too tight. Ease in a garment gives comfort without wrinkles or bulkiness. Ease also ensures that the garment adjusts naturally to the movements of the wearer.

The exact amount of ease is determined by current fashion, body build, activity, and the fabric type. Minimum amounts of ease have been established as guidelines for fitting. (See the chart on p. 174.)

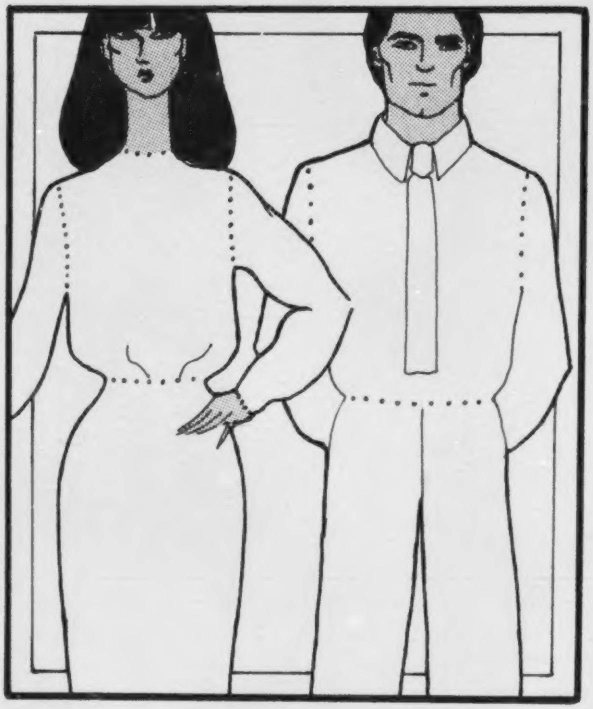
Line

Line in a garment refers to the silhouette seam lines, the circumference seam lines, and the design lines. These lines shape the garment to the body.

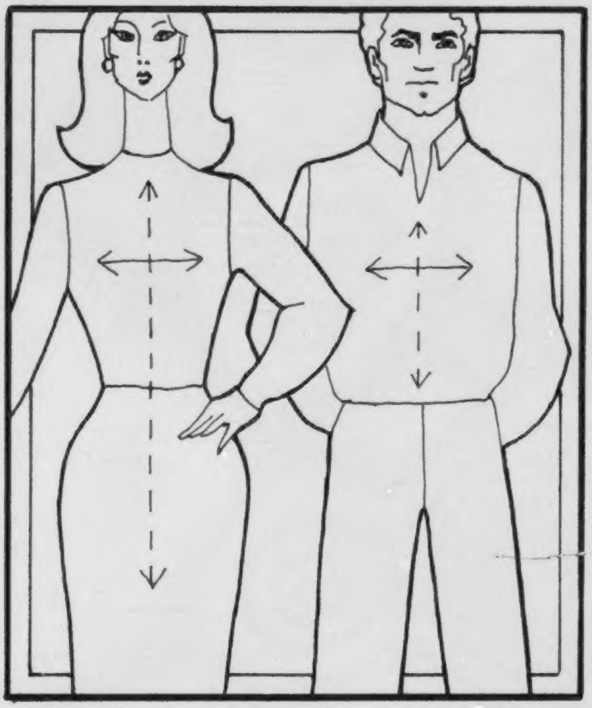
Silhouette seams create the silhouette or outline of the garment. These seams include the shoulder seams and side seams. When viewed from the side, silhouette seams should appear halfway between the front and the back of the figure. They should look straight and should be perpendicular (at right angles) to the floor, not slanting.



Circumference seams are smooth curves which follow the natural curves around the body. These include the neckline, armhole, sleeve hemline, waistline, and garment hemline. If properly fitted, the circumference seams fit smoothly over body curves without bulging. The armhole follows the natural curves of the body and is *oval*, not round or pointed. The hemline and waistline are two circumference seams which should be parallel to the floor. However, the waistline will not be perfectly parallel; it will be a bit lower in the back to give a youthful effect.



Grain



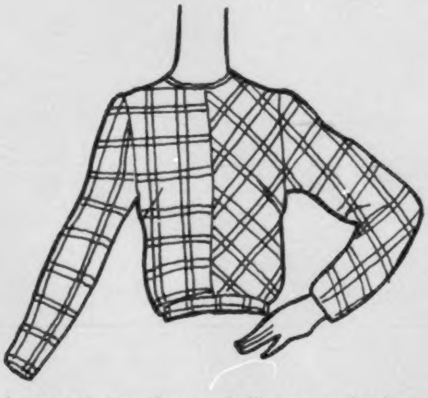
Grain also gives clues to proper fit in a garment. *Grain* refers to the lengthwise and crosswise direction of yarns in the fabric.

Generally, the yarns that go across the body indicate the *crosswise grain*. The yarns that go up and down on the garment indicate the *lengthwise grain*.

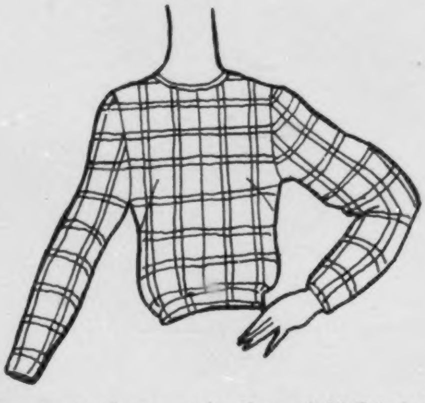
When a garment is fitted correctly, the *lengthwise grain* is perpendicular to the floor at the center front and center back of the garment. The crosswise yarns are parallel to the floor at the center front and center back of the garment.

Grain is very important in recognizing improper fit in a garment. The grain on the right half of the body should match the grain on the left half of the body. Improper or unequal ease can cause the grainline to be off.

Incorrect Grainline



Correct Grainline

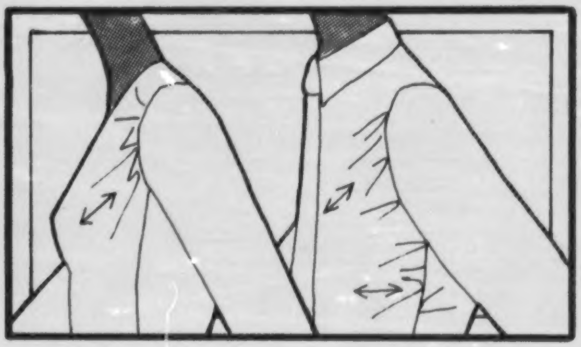


Garments do not have the grainlines marked on them except when a striped or plaid fabric is used. Off-grain areas can be recognized by the way the garment hangs, or *sets*, on the body. You should learn to recognize an off-grain area.

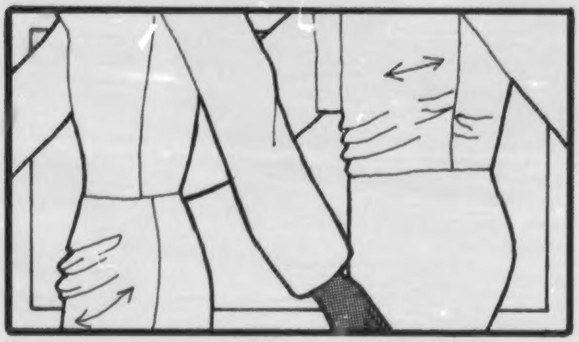
Set

Set refers to the way a garment fits or hangs on the body. When a garment fits properly, it sets smoothly over the body curves without wrinkling.

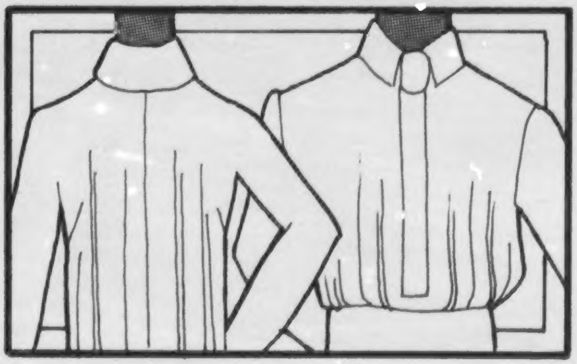
A wrinkle is produced when the garment strains over some curve or bulge. The diagonal, or slantwise, wrinkles point out the body bulge causing the strain. In this illustration, the body bulge causing the strain is the shoulder blade.



Crosswise or horizontal wrinkles occur because the garment is too tight, or because there is too much length. If the garment is too tight, let out the vertical, or up-and-down, seams so that one to two inches of ease are provided at the point of strain. If the garment has too much length, remove some of the length.



Vertical folds are caused by too much width in the garment. You can get a proper set by taking in seam allowances.

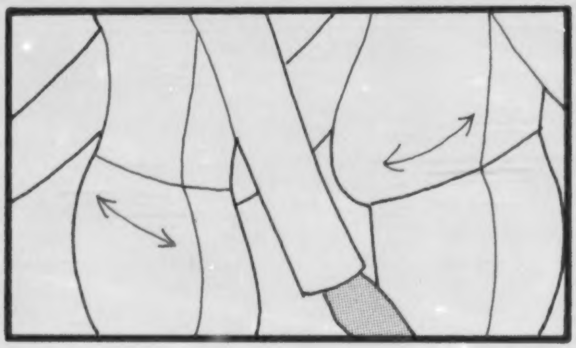


The goal for fitting a garment is to fit it smoothly over the curves of the body without wrinkling, bulging, sagging, or straining. Although the body is made up of many different kinds of curves, there are seven basic curves which are called *body bulges.* The seven body bulges that must be considered when fitting a garment are:

1. Bust or chest
2. End of the shoulders
3. Shoulder blades
4. Elbows
5. Abdomen
6. Side hip
7. Back hip

Balance

A garment shows proper *balance* when it hangs the same distance from the body from right to left and front to back. Proper balance is achieved when the garment is on-grain and has sufficient ease.



A large body bulge unbalances the garment, causing the crosswise grain to curve instead of hanging straight.

The five clues to a good fit are related to each other. If the garment is off-grain, it is also off-balance, undesirable wrinkles appear, seam lines do not look straight, and drawing and pulling occur. Often one clue to fit is easier to see than others. Sometimes, if you can see and correct one clue, all of the other undesirable characteristics disappear.

MINIMUM AMOUNTS OF EASE

GUIDELINES FOR FITTING

Bustline or chest	3-5 inches
Waistline	1 inch
Hipline	2 inches
Back waist length	½-1 inch
Front waist length–center front	½-1 inch
Front waist length–over bust	½-1 inch
Shoulder length	Back shoulder at least ½ inch longer than front
Neck circumference	¼-½ inch
Back shoulder width	½-1 inch
High hip–2-4 inches below waist	1 inch
Skirts, shorts, or pants length	Hems as desired
Upper arm circumference	2-3 inches
Wrist circumference	½-1 inch
Crotch depth–waist to seat level	3/4 inch

NOTE: These standards may vary among different styles and designers.

QUESTIONS:

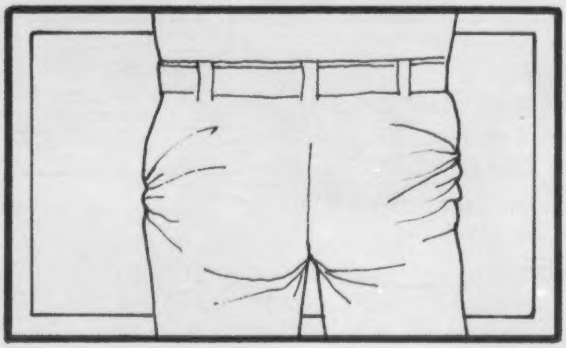
1. List the five factors which give clues to a well-fitted garment.
   a.
   b.
   c.
   d.
   e.
2. Define *ease.*
3. Why is ease provided in a garment?
4. What determines the amount of ease in a garment?
5. The lines used to shape a garment to the body include:
   a.
   b.
   c.
6. When viewed from the side, properly fitted silhouette seams will appear to be
   a.
   b.
   c.
7. Susan is fitting a garment on a customer. Where should she check to be sure that the lengthwise grain is perpendicular to the floor?
8. How can off-grain areas be recognized in a garment which is not made with a striped or plaid fabric?
9. What is the relationship between ease and grainline?
10. A garment is balanced when:

11. Minimum amounts of ease which are needed to provide comfort and freedom of movement in a garment include:
   a. bustline or chest area = _____ inches
   b. waistline = _____ inches
   c. hipline = _____ inches
   d. upper arm circumference = _____ inches

12. When proper ease is provided in a garment, it is neither too __________ nor too __________.

13. The front waistline and hemline are two __________ seams which should be __________ to the floor.

14. Crosswise wrinkles occur when the circumference of a garment is fitted too tightly. The pants illustrated are too tight at the __________.



ASSIGNMENTS:

I. Observe as several customers try several garments. Check the garments for correct grain and balance. Note your findings.

II. Visit a store that has an alteration service. Talk with the fitter and find out the most common fitting problems. Report your findings to the class.

GROUP WORK:

I. Work with other apparel and accessories employees to practice checking garments for minimum amounts of ease. Check amounts of ease in the bustline, hipline, waistline, and upper arm of women's blouses or dresses. Measure amounts of ease in the chest area, waistline, hipline, and upper arm of men's shirts and trousers.

II. Clip pictures of people from your local newspaper. Study each picture to identify the fit of the garment worn by each person pictured. What evidence did you observe that indicates the garment did or did not fit well?

UNIT IX-2

FITTING PROCEDURES

SUBJECT: Getting Ready to Fit

TASKS:
29. Analyze fitting problems of customer.
30. Fit garments on customers.

OBJECTIVES: When you finish this lesson, you should be able to
a. describe use of tools needed for fitting
b. explain how to take body measurements
c. prepare for fitting a garment.

REFERENCE: Brinkley, Jeanne, and Aletti, Ann. *Altering Ready-to-Wear Fashions.* Peoria, Illinois: Chas. A. Bennett, Co., Inc., 1976. pp. 139-145; 312-314.

As an apparel and accessories employee, you will need to learn to recognize good fit in a garment. If a garment does not fit properly, you must know how to correct the fitting problems. The first step in fitting a garment is the preparation for the fitting. Preparing for fitting involves organizing the fitting tools for efficiency while fitting. Knowing the steps that must be taken before fitting a garment will help achieve a more professional fit.

QUESTIONS:

1. Describe how to take the following measurements:
   a. Bust or chest:

   b. Waist:

   c. Lower hips:

   d. Sleeve length:

   e. Pants length:

In Items 2-7, match each fitting tool with its description. Place the letter of the tool in the blank to the left of its description. Use each letter only once.

Descriptions

______ 2. Used for pinning hemlines on street-length garments.
______ 3. Used to mark clothes to be altered; is easily brushed off.
______ 4. Must be smooth, sharp, and rust-free.
______ 5. Used to record details of alteration to be done.
______ 6. Used to mark hemline on long gown.
______ 7. Used when taking body measurements.

Fitting Tools

a. Alteration ticket
b. Pins
c. Six-inch hem gauge
d. Tailor's chalk
e. Tape measure
f. Yardstick

In Items 8-12, write T if the statement is *true*, and F if the statement is *false*.

______ 8. All garment openings should be closed before fitting the garment.

______ 9. If a garment has a belt, it should *not* be tried on when the garment is fitted.

______10. When fitting a garment, *always* pin from the bottom up.

______11. Garments should *always* be worn right side out for fittings.

______12. The same kind of shoes that the customer plans to wear with the garment should be worn for the fitting.

ASSIGNMENT:

I. Ask your family or friends to be models as you practice following the steps in preparing for fitting, including taking body measurements.

GROUP WORK:

I. Make a bulletin board illustrating the tools needed for fitting a garment. Label and describe the use of each tool on the bulletin board.

II. Practice taking the body measurements needed for correcting a specific fitting problem.

UNIT IX-3

FITTING PROCEDURES

SUBJECT: Fitting Women's Garments

TASKS:
30. Fit garments on customers.
31. Offer suggestions when requested for desirable alterations.
32. Mark or pin garment indicating the desired alteration.

OBJECTIVES: When you finish this lesson, you should be able to
a. identify alterations to avoid
b. describe procedures for correcting various fitting problems
c. point out factors which make various alterations impossible.

REFERENCE: Brinkley, Jeanne, and Aletti, Ann. *Altering Ready-to-Wear Fashions.* Peoria, Illinois: Chas. A. Bennett, Co., Inc., 1976. pp. 145-196.

As an apparel and accessories employee you may have the responsibility of fitting women's garments. In order to achieve proper fit in a garment, you will need to be able to recognize fitting problems and know how to solve them. Some garment alterations are so complicated that they cannot be done successfully. You will need to be familiar with the types of alterations that should be avoided.

QUESTIONS:

1. Name three types of alterations that should be avoided.
   a.

   b.

   c.

2. Carey has very wide shoulders which make her garments too narrow across the shoulders. What four things should be considered before deciding whether or not the shoulder alteration could be made?
   a.

   b.

   c.

   d.

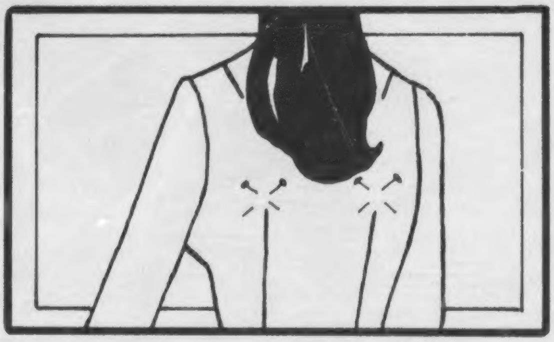
3. List three things to check when fitting a bodice.
   a.

   b.

   c.

4. What type of person usually has a fitting problem of the bodice being too loose?

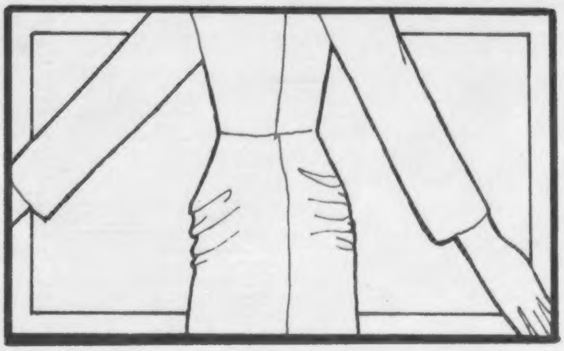
5. Does this illustration show how to correct darts that are too long or ones that are too short?



6. Name two characteristics of a well-fitted skirt.
   a.

   b.

7. How could this skirt be adjusted to provide more ease at the hipline?



8. Martha is a large-busted, large-hipped woman.
   a. Where should her short sleeves end? Why?

   b. How should her long sleeves be fitted? Why?

9. List three things that make alterations impossible if pants need to be let out.
   a.

   b.

   c.

10. Carl is an apparel and accessories employee in Jones' Department Store. He is about to fit a coat for a customer. What five things must Carl remember before attempting to fit the coat?
    a.

    b.

    c.

    d.

    e.

ASSIGNMENTS:

I. Compare the procedures used to fit other types of women's garments at your training station with those explained in your text. What are some of the differences? Similarities?

II. Notice women with figure problems. If you were fitting garments for these people, what figure problems would you have to deal with? For example: Does the person have thin legs, heavy upper arms, a large stomach, etc.? Can you begin to see the different characteristics of people as you continue to watch? How would you go about altering garments for the figure problems you have noticed?

GROUP WORK:

I. Go to a department store and examine several garments. Look for seam widths, trimmed darts, etc. Could most of the garments be fitted and altered when these things are considered? How do most blouse seams differ from most dress seams?

II. Use discarded garments to practice various fitting procedures described in your text. Are some fittings more difficult than others?

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UNIT IX-4

FITTING PROCEDURES

SUBJECT: Fitting Men's Garments

TASKS:
30. Fit garments on customers.
31. Offer suggestions when requested for desirable alterations.
32. Mark or pin garment indicating the desired alterations.

OBJECTIVES: When you finish this lesson, you should be able to
a. apply proper fitting techniques for fitting jackets and trousers
b. describe characteristics of well-fitting jackets and trousers.

REFERENCE: Brinkley, Jeanne, and Aletti, Ann. *Altering Ready-to-Wear Fashions.* Peoria, Illinois: Chas. A. Bennett Co., Inc., 1976. pp. 309-311; 314-316.

Few men can walk into a clothing store and buy clothing that fits perfectly. As an apparel and accessories employee, you will be called upon to give advice about colors, designs, and sizes of men's clothing. You also may have the responsibility of deciding what fitting changes need to be made. Only a limited amount of change can be done on some garments without losing the shape of the garment. It will be your job to determine if changes in men's clothing are possible before you begin the fitting.

QUESTIONS:

1. Should the jacket collar lie below the shirt collar? Why or why not?

2. How should the body of the jacket be positioned?

3. Joe cannot decide whether the jacket he is about to buy is too long. Where would you suggest that the length of the jacket be?

4. Mark has sloping shoulders, and his jacket gathers in folds under the arm. What fitting procedures would correct the problem?

5. Explain how to fit a trouser waistline that is too tight.

6. What procedures should be taken to fit a jacket that is too wide across the chest?

7. If a jacket pulls across the back of the shoulders, it will probably need to be altered. What procedures should be used to fit this jacket?

8. How many inches can be removed from the seat of trousers?

9. What procedures should be taken to check the length of trousers?

10. Where should the shirt cuffs end on the arm? Where should the jacket sleeves end on the arm?

ASSIGNMENT:

1. Find a picture of a man in a suit coat and pants. Diagram the picture explaining how each part of the coat and pants should fit.

GROUP WORK:

1. Invite male class members to bring or wear jackets and trousers to class. Practice the procedures for fitting these garments. Describe each fitting problem encountered. How should the garment be fitted and altered to correct the problem?

UNIT IX-5

FITTING PROCEDURES

SUBJECT: Using Alteration Tags and Markings

TASKS:
33. Estimate cost and determine pickup date.
34. Prepare a tag indicating alterations and giving instructions.
35. Make a claim check.

OBJECTIVES: When you finish this lesson, you should be able to
a. identify information included on alteration tags
b. illustrate chalk symbols used in alterations
c. describe methods of marking a garment.

REFERENCE: Brinkley, Jeanne, and Aletti, Ann. *Altering Ready-to-Wear Fashions.* Peoria, Illinois: Chas. A. Bennett Co., Inc., 1976. pp. 144-145; 311-313.

ALTERATION TAGS AND MARKINGS

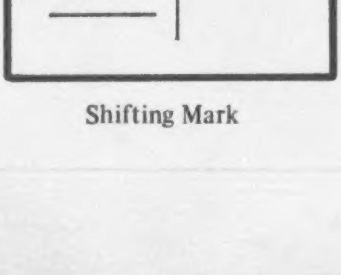
Alteration tags and markings are a means of communication between the fitter and the alteration department of a retail store. If alteration tags and markings are not done correctly, the alteration performed on a garment may not solve the fitting problem. You will need to know the meaning of and how to use all alteration terms and markings used at your training station.

Garment alterations may be pinned or marked with chalk by the fitter to indicate the type and location of the needed alterations. An alterations tag then may be attached to the garment to identify the customer, delivery date, and specific alterations.

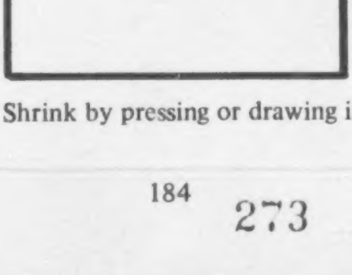
Women's garments are usually pin fitted. Directional placement of pins when fitting seams is described in the reading assignment. Pins are used also to pin out fullness in areas like necklines, waistlines, or darts. Crossed pins are used to mark the ends of darts, portions of a seam to be released, the point where an opening should begin, or the crown of a sleeve. Study the illustrations and fitting instructions on pp. 145-195 in *Altering Ready-to-Wear Fashions* to learn more about pin fitting and the information to be recorded on the alterations tag.

Garment alterations on men's garments are marked usually with chalk symbols rather than pins, as is done for women's garments. The chalk symbols indicate the type of alteration needed. Examples of chalk markings are shown below and in the reading assignment. These symbols may differ from one store to another.

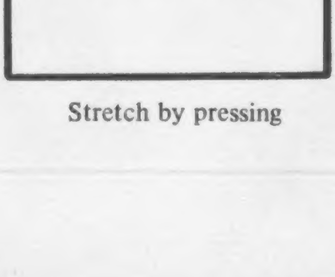
Alteration Symbols (Marking with Chalk)



Shifting Mark

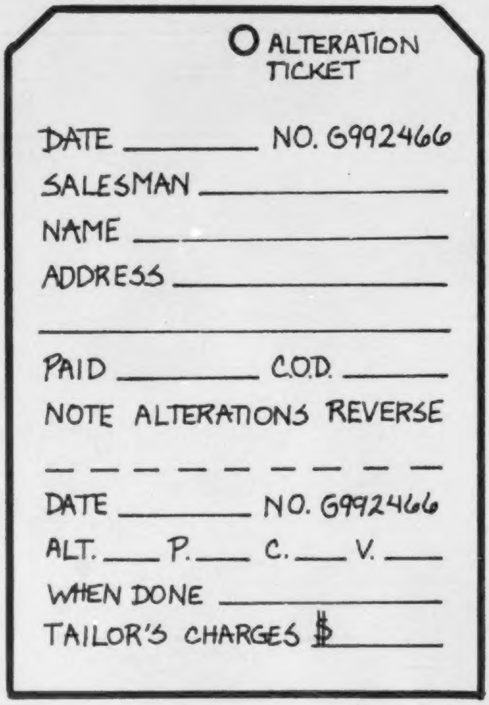


Shrink by pressing or drawing in



Stretch by pressing

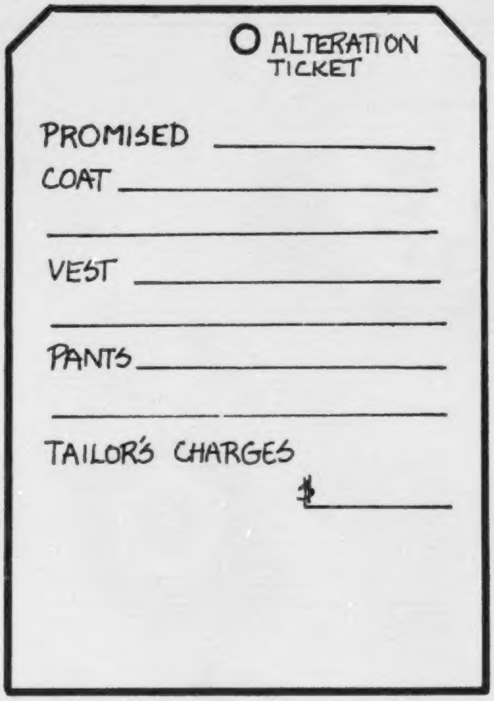
An *alteration tag* or *ticket* is used to record the time and date the garment is to be finished or fitted again, the customer's name, phone number, address, and the changes to be made. The fitter's instructions on the alteration tag may include the customer's measurements, the amount seams are to be released or taken up, a written description of the alteration needed, or alteration symbols. The tag may include the charges for each alteration. Most stores have a list of charges for different alterations. Some alterations tags include a copy or portion for the customer called a *claim check*.



ALTERATION TICKET

DATE ________ NO. 6992466
SALESMAN ____________
NAME ____________
ADDRESS ____________
____
PAID ________ C.O.D. ______
NOTE ALTERATIONS REVERSE
- - - - - - - - - -
DATE ________ NO. 6992466
ALT. ___ P. ___ C. ___ V. ___
WHEN DONE ____________
TAILOR'S CHARGES $ ______

front



ALTERATION TICKET

PROMISED ____________
COAT ____________
____
VEST ____________
____
PANTS ____________
____
TAILOR'S CHARGES
$ ______

back

QUESTIONS:

1. List six types of general information included on alteration tags.
   a.
   b.
   c.
   d.
   e.
   f.
2. Why is it important for the correct information to be placed on the alteration tag?

3. Why is it important to follow the techniques used at your training station for making alteration tags and markings?

4. Men's garments are often marked for alterations with chalk symbols. Draw the symbols used to indicate the following alterations.
   a. Lengthening marks:

   b. Shrink by pressing:

   c. One side only to be altered:

   d. Shortening mark:

   e. Take in space between:

   f. Shifting mark:

5. Women's garments are usually pin fitted. Which direction should pins point when fitting:
   a. vertical seams?

   b. shoulder seams?

   c. hems in sleeves or a skirt?

ASSIGNMENT:

1. Compare the symbols used at your training station with the symbols described in this lesson. Make a note of the differences.

GROUP WORK:

1. Use discarded garments to experiment making various types of markings described in *Altering Ready-to-Wear Fashions.* Is there an advantage to one type of marking over another? Do you feel confident using each type of marking?

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UNIT X-1

COORDINATION OF PATTERNS, FABRICS, AND NOTIONS

SUBJECT: Selecting Patterns

TASKS:
36. Locate patterns for customers.
37. Assist home sewers in their selections of fabrics, patterns, thread, trimmings, and other notions.

OBJECTIVES: When you finish this lesson, you should be able to
a. name factors which should be considered in pattern selection
b. take accurate body measurements
c. determine figure-type category of customer
d. determine pattern size needed by customer.

REFERENCE: Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Co., 1973. pp. 395; 398-401.

Which should be selected first—the pattern or the fabric? Actually either can serve as inspiration for a garment, but usually the pattern is selected first. Not every pattern style will look good on everyone, just as no ready-made garment is right for everyone. The success of the finished garment depends first on the selection of the pattern in the correct figure type and size.

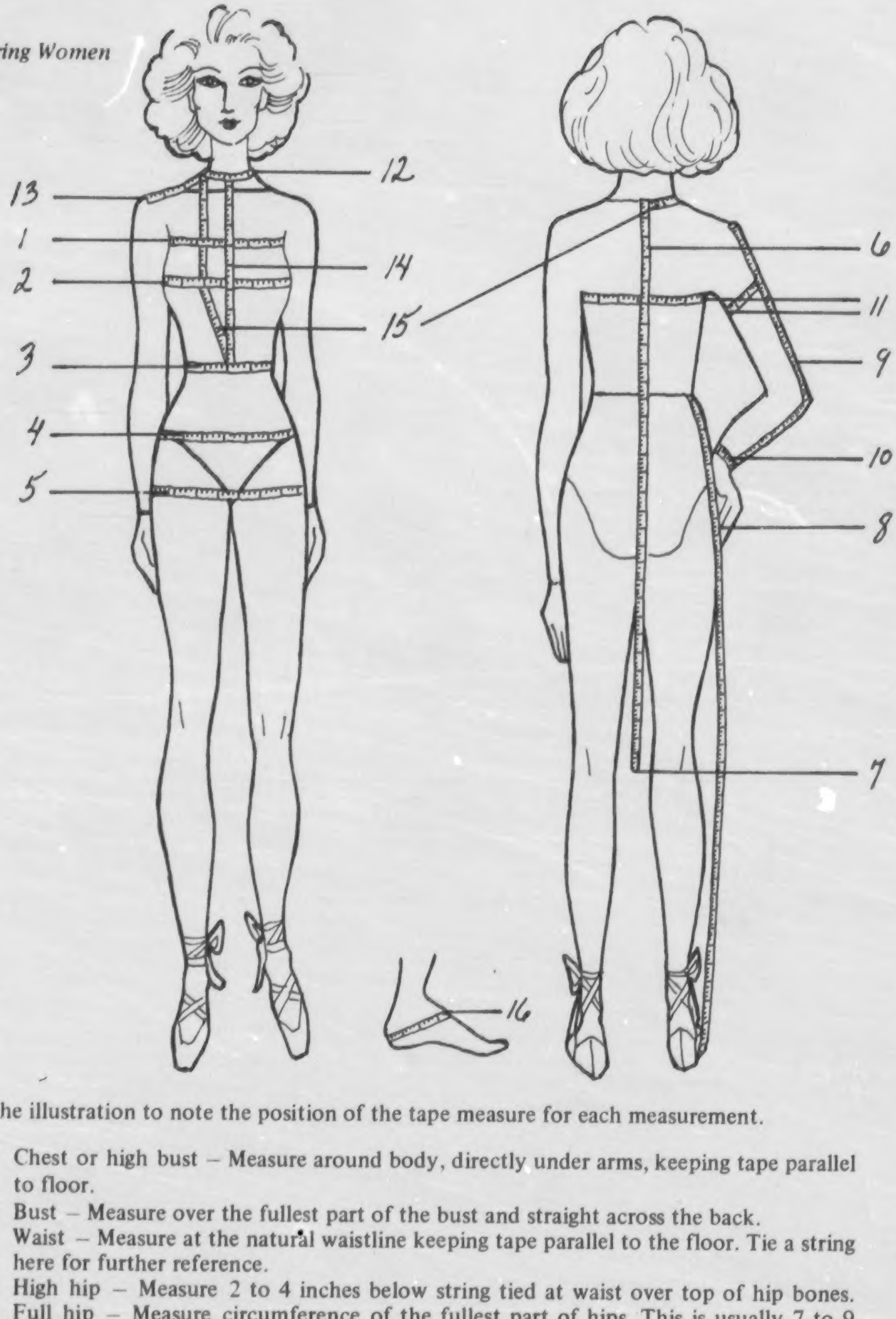
FACTORS AFFECTING PATTERN CHOICE

The customer must consider a number of factors before the pattern is selected: the purpose of the garment, influence of current fashion, influence of the elements and principles of design, the kind of fabric, the figure type and pattern size, and the sewing ability of the person who will construct the garment. Most of these decisions will be made by your customers. However, being aware of these decisions can help you answer your customers' questions and make suggestions when appropriate.

TAKING BODY MEASUREMENTS

Customer fit begins with accurate measurements. Because a well-fitted garment cannot be constructed without exact, up-to-date measurements, the customer should select pattern size according to recent measurements of the person who will wear the garment. Measurements of adults should be rechecked periodically to ensure a custom fit. Measurements for children should be taken each time a pattern is purchased.

Occasionally, a customer will ask the apparel and accessories employee for information or assistance with taking measurements. The apparel and accessories employee should be able to explain clearly, or take accurately the body measurements needed for pattern selection.

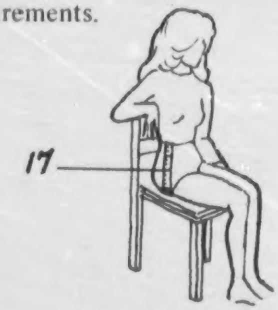


Measuring Women

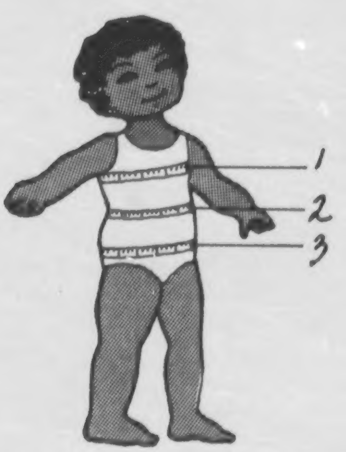
Study the illustration to note the position of the tape measure for each measurement.

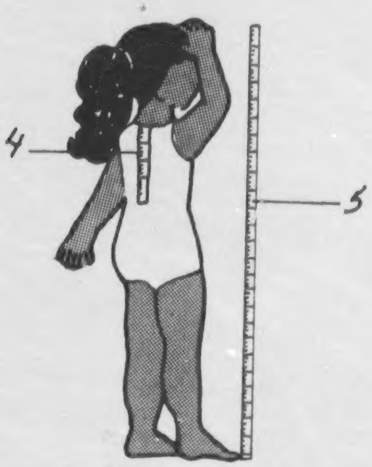
1. Chest or high bust – Measure around body, directly under arms, keeping tape parallel to floor.
2. Bust – Measure over the fullest part of the bust and straight across the back.
3. Waist – Measure at the natural waistline keeping tape parallel to the floor. Tie a string here for further reference.
4. High hip – Measure 2 to 4 inches below string tied at waist over top of hip bones.
5. Full hip – Measure circumference of the fullest part of hips. This is usually 7 to 9 inches below waist. Measure distance from waist to hip and record both measurements.
6. Back neck to waist – Measure from prominent neck bone down center back to string at waistline. 2.7

7. Skirt length – Measure from waist at center back to desired point on leg for hem. To obtain back dress length, add this measurement to back-neck-to-waist measurement (6).
8. Pant length – Measure side from waistline string to center of knee, to calf, to floor, or to other desired length.
9. Arm length – With arm slightly bent, measure from shoulder bone to elbow, then to wrist bone. Record each length.
10. Wrist circumference – Measure fullest part of wrist.
11. Arm circumference – Measure around fullest part of the arm–generally one inch below the armpit.
12. Neck circumference – Measure fullest part of neck.
13. Shoulder length – Measure from base of neck to shoulder bone.
14. Front neck to waist – Measure from hollow at base of neck to center front waistline.
15. Bust point – Measure from prominent back neck bone, over shoulder to bust point, to center front at waist. Record both measurements.
16. Instep – Measure fullest part of the instep.
17. Crotch length – Sitting on a hard, flat chair, measure from side waist at string to chair seat.



Measuring Children

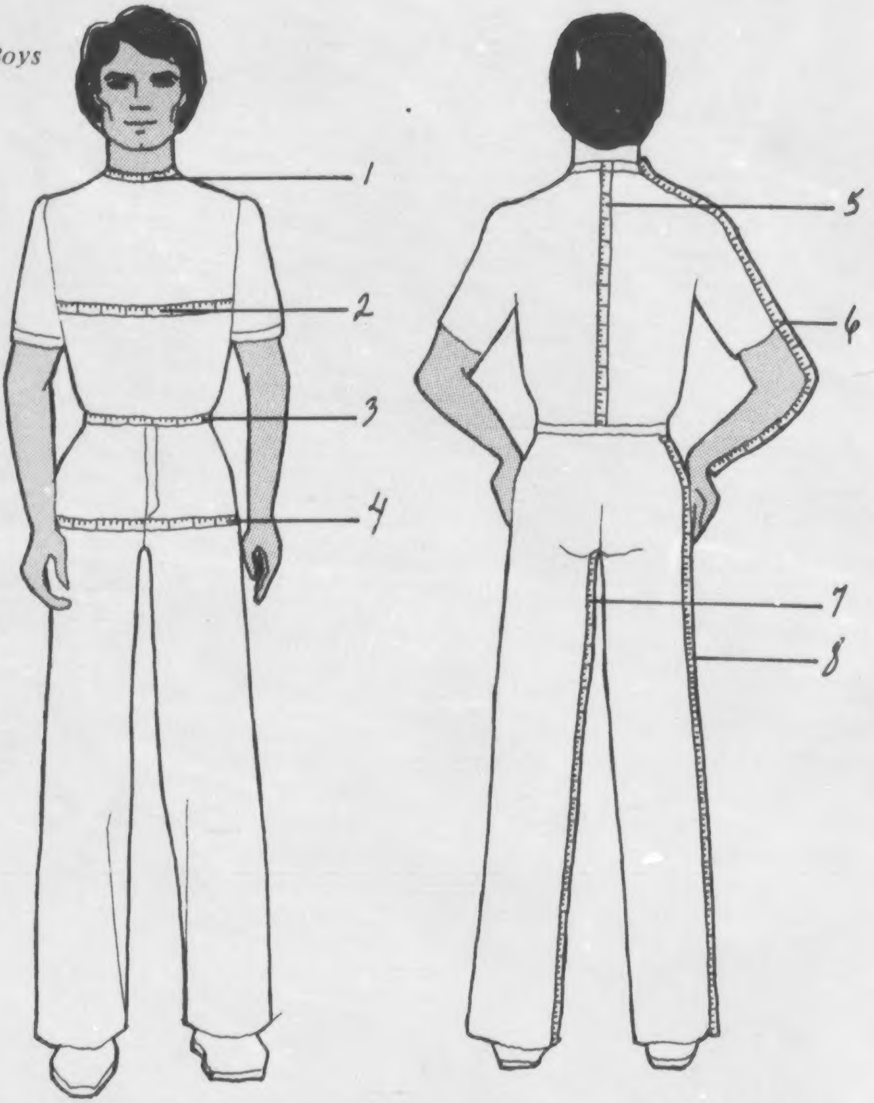




For toddlers, children, and girls, take the following measurements. Use the string at the waist as you did for women. If you plan to make pants for children, take the same crotch, hip, and leg measurements that you would take for women.

1. Breast – Measure around the fullest part of chest.
2. Waist – Measure at string at waistline.
3. Hip – Measure across hip bones or fullest part of hips. Measure from waistline to hipline. Record both measurements.
4. Back neck to waist – Measure back from prominent neck bone to string at waist.
5. Height – Measure child without shoes, standing with back against a wall.

Measuring Men and Boys



Use a string to determine waistline as you did for women. Take the following measurements.

1. Neck – Measure around the base of the neck. Add ½ inch for wearing ease.
2. Chest – Measure around the fullest part of the chest.
3. Waist – Measure at string at waist.
4. Hip – Measure at seat or fullest part of hips. Measure from waist to hipline. Record both measurements.
5. Back neck to waist – Measure center back from prominent neck bone to waist string.
6. Sleeve length – With arm slightly bent, measure across shoulder from base of neck over elbow to wrist.
7. Trouser length – Measure from waist down the outside of the leg to the knee, and then to the floor or to desired trouser length. Record both measurements.
8. Inseam – Measure from the crotch down the inside of the leg to the knee, and then to the floor or to desired trouser length. Record both measurements.
9. Crotch length – Measure as instructed for women's pants.

DETERMINING FIGURE TYPE AND PATTERN SIZE

Customers often request assistance in determining the correct pattern size. To determine correct pattern size, compare body measurements to the body measurements listed below. The charts list measurements in both inches and centimeters.

Figure types for females include Girls, Young Junior/Teen, Junior Petite, Junior, Miss Petite, Misses, Half-Sizes, and Women's. The reading assignment for this lesson includes silhouettes of these figure types. The size charts below show body measurements for these figure types.

GIRLS – From 4'2" to 5'1" or 1.25m to 1.55m without shoes

Girls' Sizes	*7*		*8*		*10*		*12*		*14*	
	in	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*
Breast	26	66	27	69	28 ½	73	30	76	32	81
Waist	23	58	23 ½	60	24 ½	62	25 ½	65	26 ½	67
Hip	27	69	28	71	30	76	32	81	34	87
Back Waist Length	11 ½	29.5	12	31	12 ¾	32.5	13 ½	34.5	14 ¼	36
Approximate Height	50	127	52	132	56	142	58 ½	149	61	155

YOUNG JUNIOR/TEEN – About 5'1" to 5'3" or 1.55m to 1.60m without shoes

Young Jr./ Teen Sizes	*5/6*		*7/8*		*9/10*		*11/12*		*13/14*		*15/16*	
	in	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*
Bust	28	71	29	74	30 ½	78	32	81	33 ½	85	35	89
Waist	22	56	23	58	24	61	25	64	26	66	27	69
Hip	31	79	32	81	33 ½	85	35	89	36 ½	93	38	97
Back Waist Length	13 ½	34.5	14	35.5	14 ½	37	15	38	15 3/8	39	15 ¾	40

JUNIOR PETITE – About 5' to 5'1" or 1.52m to 1.55m without shoes

Junior Petite Sizes	*3jp*		*5jp*		*7jp*		*9jp*		*11jp*		*13jp*	
	in	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*
Bust	30 ½	78	31	79	32	81	33	84	34	87	35	89
Waist	22	57	22 ½	58	23 ½	61	24 ½	64	25 ½	66	26 ½	69
Hip	31 ½	80	32	81	33	84	34	87	35	89	36	92
Back Waist Length	14	35.5	14 ½	36	14 ½	37	14 ¾	37.5	15	38	15 ¼	39

MISS PETITE – About 5'2" to 5'3" or 1.57m to 1.60m without shoes

Miss Petite Sizes	*6mp*		*8mp*		*10mp*		*12mp*		*14mp*		*16mp*	
	in	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*
Bust	30 ½	77.5	31 ½	80.5	32 ½	83	34	86.5	36	91.5	38	93.6
Waist	22 ½	57.5	23 ½	60	24 ½	62.5	26	66	27 ½	70	29 ½	75
Hip	32 ½	83	33 ½	85.5	34	86.5	36	91.5	38	96.5	40	101.5
Back Waist Length	14 ½	37	14 ¾	37.5	15	38	15 ¼	39	15 ½	39.5	15 ¾	40

JUNIORS – About 5'4" to 5'5" or 1.63m to 1.65m without shoes

Juniors' Sizes	*5*		*7*		*9*		*11*		*13*		*15*	
	in	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*
Bust	30	76	31	78.5	32	81.5	33 ½	85	35	89	37	94
Waist	22 ½	57	23 ½	59.5	24 ½	62	25 ½	65	27	68.5	29	73.5
Hip	32	81.5	33	84	34	86.5	35 ½	90	37	94	39	99
Back Waist Length	15	38	15 ¼	39	15 ½	39.5	15 ¾	40	16	40.5	16 ¼	41.5

MISSES – About 5'5" to 5'6" or 1.65m to 1.68m without shoes

Misses' Sizes	*6*		*8*		*10*		*12*		*14*		*16*		*18*		*20*	
	in	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*
Bust	30½	77.5	31½	80.5	32	83	34	86.5	36	91.5	38	96.5	40	101.5	42	106.5
Waist	22	56	23	58.5	24	61	25½	65	27	68.5	29	73.5	31	79	33	84
Hip	32	81.5	33½	85.5	34½	88	36	91.5	38	96.5	40	101.5	42	106.5	44	112
Back Waist Length	15½	39.5	15¾	40	16	40.5	16¼	41.5	16½	42	16¾	42.5	17	43	17¼	44

HALF SIZE – About 5'2" to 5'3" or 1.57m to 1.60m without shoes

Half-Size Sizes	*10½*		*12½*		*14½*		*16½*		*18½*		*20½*		*22½*		*24½*	
	in	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*
Bust	33	84	35	89	37	94	39	99	41	104	43	109	45	114.5	47	119.5
Waist	26	66	28	71	30	76	32	81.5	34	86.5	36½	93	39	99	41½	105.5
Hip	35	89	37	94	39	99	41	104	43	109	45½	116	48	122	50½	128.5
Back Waist Length	15	38	15¼	39	15½	39.5	15¾	40	15 7/8	40.3	16	40.5	16 1/8	41	16¾	42.5

WOMEN'S – About 5'5" to 5'6" or 1.65m to 1.68m without shoes

Women's Sizes	*38*		*40*		*42*		*44*	
	in	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*
Bust	42	106.5	44	112	46	117	48	122
Waist	34	86.5	36	91.5	38	96.5	40 ½	103
Hip	44	112	46	117	48	122	50	127
Back Waist Length	17 ¼	44	17 3/8	44	17 ½	44.5	17 5/8	44.5

Male figure types include Boys, Teen-Boys, and Men's. Size ranges for Boys and Teen-Boys are planned for boys and young men who haven't reached adult stature. Height is incorporated into the pattern size because it is usually directly related to circumference measurements.

BOYS' – From 4' to 4'10 or 1.22m to 1.47m without shoes

Boys' Sizes	*7*		*8*		*10*		*12*	
	in	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*
Chest	26	66	27	69	28	71	30	76
Waist	23	58	24	61	25	64	26	66
Hip (Seat)	27	69	28	71	29 ½	75	31	79
Neck	11 ¾	30	12	31	12 ½	32	13	33
Height	48	122	50	127	54	137	58	147

TEEN-BOYS' – About 5'1" to 5'8" or 1.55m to 1.73m without shoes

Teen-Boys' Sizes	*14*		*16*		*18*		*20*	
	in	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*
Chest	32	81	33 ½	85	35	89	36 1/3	93
Waist	27	69	28	71	29	74	30	76
Hip (Seat)	32 ½	83	34	87	35 ½	90	37	94
Neck	13 ½	34.5	14	35.5	14 ½	37	15	38
Height	61	155	64	163	66	168	68	173

Patterns for men are planned for a person of average build who stands 5 feet, 10 inches tall without shoes. Select shirt patterns according to neck size, no matter what the chest measurement is. Men's shorts, pants, and slacks are sized according to waist measurement; sport coats and vests are sized by chest measurements. The chart below shows body measurements for each men's size.

MEN'S – For figure of average build who stands 5'10" or 1.78m tall without shoes

Men's Sizes	*34*		*36*		*38*		*40*		*42*		*44*		*46*		*48*	
	in	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*
Chest	34	87	36	92	38	97	40	102	42	107	44	112	46	117	48	122
Waist	28	71	30	76	32	81	34	87	36	92	39	99	42	107	44	112
Hip (Seat)	35	89	37	94	39	99	41	104	43	109	45	114	42	119	49	124
Neck	14	35.5	14½	37	15	38	15½	39.5	16	40.5	16½	42	17	43	17½	44.5
Sleeve Length	32	81	32	81	33	84	33	84	34	87	34	87	35	89	35	89

Patterns for young children and toddlers are based on waist and chest measurements. They should never be selected by age, height, or weight of the child. Compare the child's measurements with the standard body measurements for each size.

Children's patterns are designed for the elementary-school-age youngster who is more mature than a toddler, but who hasn't reached the pre-teen years. Measurements for children's sizes are shown below.

CHILDREN'S – From 31" to 48" or 79cm to 122cm without shoes

Children's Sizes	*1*		*2*		*3*		*4*		*5*		*6*		*6x*	
	in	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*
Breast	20	51	21	53.5	22	56	23	58.5	24	61	25	63.5	25½	67
Waist	19½	50	20	51	20½	52.5	21	53.5	21½	55	22	56	22½	57.5
Hip							24	61	25	63.5	26	66	26½	67.5
Back Waist Length	8¼	20.5	8½	22	9	23	9½	24.5	10	25.5	10½	27	10¾	27.5
Approximate Height	31	79	34	86.5	37	94	40	101.5	43	109	46	117	48	122
Neck Base to Lower Edge	18	46	19	48.5	20	51	21	53.5	23	58.5	25	63.5	26	66

Toddlers' pattern sizes are designed especially for that in-between baby and child stage of growth. Body measurements for toddlers' sizes are shown below.

TODDLERS'

Toddlers' Sizes	*½*		*1*		*2*		*3*		*4*	
	in	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*	*in*	*cm*
Breast	19	48.5	20	51	21	53.5	22	56	23	58.5
Waist	19	48.5	19 ½	50	20	51	20 ½	52.5	21	53.5
Length from Back Neck Base to Lower Edge	14	35.5	15	38	16	40.5	17	43	18	46

Major pattern companies follow the same set of body measurements for bust, waist, hip, and back waist length. However, they can differ in shoulder width slant, shape of armhole and neckline, and slant of the underarm. The amount of ease can differ also. Because of these variations in pattern shape and seam allowance, one brand may fit some customers better than others.

INFORMATION ON PATTERN ENVELOPE

As a customer selects pattern, fabric, and notions to be made into a garment, the apparel and accessories employee can help the home sewer save time and trouble later by making a quick check of the following points:

1. Is the pattern the correct size and figure type for the wearer? Compare wearer's measurements to measurements for pattern size.
2. Which pattern view does the customer desire? Note the view desired.
3. Is fabric suitable for garment design? You may be able to help the customer visualize the fabric in the garment design by holding or draping it in a way similar to the way it will be in the garment.
4. How much fabric yardage is needed to make the pattern view desired? Check yardage required for width of fabric and fabric nap, if any, in the view desired. Was yardage adjusted to allow for alterations and matching patterns?
5. Are any additional fabrics needed, such as contrasting fabric, interfacing, lining, underlining, or trim?
6. Are any notions needed?

Most of the information you need to help you answer these questions can be found on the pattern envelope. On the front of the envelope you will find the following information:

Pattern Brand
Style Number
Price
Pattern Category or Special Features (such as basic, easy-to-sew, for knits only, or designer)
Figure Type and Size
Bust Measurement
Fashion Illustration
Back Views

On the back of the envelope you will find other necessary information:

Garment Description
Fabric and Design Suitability
Body Measurements
Fabric Yardage
Other Materials Needed
Fabric Nap Key W–W/O
Garment Dimensions
  Finished Length
  Bottom Circumference

QUESTIONS:

1. Name six factors which should be considered in pattern selection.
   a.
   b.
   c.
   d.
   e.
   f.

2. What is the simplest method for determining the natural waistline measurement?

In Items 3-6, match each measurement below with the procedure for taking it. Place the letter of the measurement in the blank to the left of the procedure for taking it. (Not all of the measurements will be used.)

Procedure

_____ 3. Measure around body, directly under arms, keeping tape parallel to floor.
_____ 4. Measure circumference 7 to 9 inches below waist.
_____ 5. Measure from prominent bone down center back to string at waistline.
_____ 6. Measure side from waistline string to desired length.

Measurement

a. Back neck to waist
b. Bust
c. Chest
d. Full hip
e. High hip
f. Pant length
g. Skirt length
h. Waist

7. Help Maria determine the figure type of each of the following customers:
   a. Miss Lopez is 5'5" tall. Her measurements are bust 44", waist 37", and hip 47". Her figure type is ____________________.

   b. Mrs. Sanders is 5'7" tall. Her measurements are bust 35", waist 26", and hip 36". Her figure type is ____________________.

   c. Mrs. Yang's teenage daughter is 5'1" tall. Her measurements are bust 32", waist 24", hip 34", and back waist length 15". Her figure type is ____________________.

   d. Mrs. Jackson's young son is 5'5" tall. His chest measures 34", waist 28", and hip 34". His neck measurement is 14". His figure type is ____________________.

8. On which four measurements do major pattern companies base their measurements?
   a.

   b.

   c.

   d.

9. List five items of information which can be found on the front of the pattern envelope.
   a.

   b.

   c.

   d.

   e.

10. List eight types of information which can be found on the back of the pattern envelope.
    a.

    b.

    c.

    d.

    e.

    f.

    g.

    h.

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ASSIGNMENTS:

I. Select five customers at your training station and obtain the information you need to determine the figure type and correct pattern size for each. Ask your teacher-coordinator to check your work.

II. Using the information from Assignment I, select five patterns you feel would be flattering to each person.

GROUP WORK:

I. Working with a partner, practice taking accurate body measurements. Record the measurements on a chart.

II. Develop a handout which could be given to customers to help them determine their own figure type and pattern size, and to guide them in selecting a pattern.

UNIT X-2

COORDINATION OF PATTERNS, FABRICS, AND NOTIONS

SUBJECT: Selecting Fabrics

TASK: 37. Assist home sewers in their selection of fabrics, patterns, thread, trimmings, and other notions.

OBJECTIVES: When you finish this lesson, you should be able to
a. propose suitable fabric alternatives for specific patterns
b. check grainlines
c. propose shaping materials for various fabrics and purposes.

Customers usually select the pattern, fabric, shaping materials, and notions for a particular project. However, the fabric and notions employee's advice about these selections may be requested. Sometimes the fabric and notions employee may be asked to give information about fabrics, or help select shaping materials and notions for a garment. Knowing about fabric selection will be a help in these situations.

In addition, a few tactful questions or remarks can help a customer think through the appropriateness of a fabric for a particular garment. This could prevent the customer's disappointment with the finished garment later. Helpful suggestions such as the following can be useful: "Do you think this fabric is soft enough to drape like the pattern shows?" or "This fabric may not have enough body to roll the way this collar does." Always use tact and caution in making suggestions regarding a customer's fabric selection.

ROLE OF DESIGN

Knowing the elements and principles of design will help you answer questions and give advice to customers when they ask for it. This information also will help you in pattern placement, and in adding trim to garments. Information on the elements and principles of design may be found in Unit V.

COORDINATING PATTERN, FABRIC, AND SHAPING MATERIALS

When a customer is uncertain about the selection of fabric for a project, you may be able to help the customer reach a decision by using the decision-making process. This process involves identifying several alternatives, considering the advantages and disadvantages of each alternative, and then making a choice. The following questions should help the customer reach a decision.

- What fabrics are suggested on your pattern envelope? This is often the best source of information for such a decision.
- What are the characteristics of the fabrics suggested for this garment?
- If the fabric being considered is difficult to handle, you might ask, "Have you sewn with this fabric before? I find it more challenging than many fabrics." (Some fabrics that are difficult to handle include stretch fabrics, corduroy, velveteen, pile fabrics, stripes, and plaids.)
- How much fabric is needed for each width of fabric being considered? (Less yardage is needed with wider fabric.)

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- Would you like to look at the fabrics in the natural light by the window?
- Would you like to hold the fabrics near your face so you can check the colors in the mirror?
- Would you like to lay the fabrics together to check the color match?
- Would you like to feel the garment and shaping fabrics together?

Selecting Fabric for Pattern

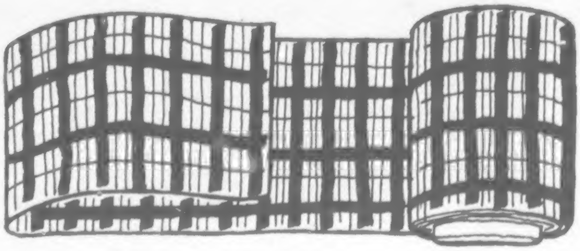
A fabric must add to the appearance and express the design of the pattern. Texture, weight, and *hang*, or the way fabric drapes, all determine the fabric's appropriateness for a pattern. A sheer fabric can't hold a crisp, molded shape. A stiff fabric can't drape into a soft gather. The color and design of the fabric influences whether the fabric is suitable for the pattern. Garment details can be lost on a printed fabric. A large-patterned fabric may lose its appeal when cut into many pieces. Matching the design may be impossible. Some garment designs are not suitable for obvious slanting, plaid, or striped fabrics. The pattern envelope provides some guidelines for fabric selection, but the choice is mostly personal judgment. If the customer wants to use a fabric other than those suggested, the finished appearance will be better if the fabric selected is the same weight and the same firmness as the fabrics listed. Knowledge of coordinating fabric, pattern, and notions will help in answering a customer's questions, and in giving advice when necessary. You need to know the fiber content and the percentage of each fiber in the fabric. You also need to know what care the fabric requires. Permanent care labels are required by law to be made available when yard goods are sold.

Checking Grainlines

A knowledgeable customer may want to check fabric to see if the grain is straight before purchasing it. If it is not straight, the customer must decide whether it can be straightened successfully. Although fabrics are woven on-grain, they may be pulled off-grain during finishing or printing processes. In some cases a permanent finish may lock the threads in an off-grain position and the fabric can never be straightened. Wash-and-wear fabrics, in particular, should be checked carefully.

To help a customer check the grain of a fabric, fold the fabric back on itself, matching the selvages. If the end of the fabric has been torn, is the torn end exactly at right angles to the selvage? If the fabric has been cut straight across the end, follow a single crosswise thread to see if it is parallel to the folded line of the fabric and at right angles to the selvage.

If the fabric has a plaid or design at right angles to the selvage, unroll about a yard of fabric from the bolt. Fold back about one-half yard, matching the selvages carefully. Check to see if the design is parallel to the folded line. If the design on a permanently finished garment is more than one-half inch off-grain, it can never be straightened satisfactorily.



Knits can be checked by folding back about one-half yard of fabric and matching lengthwise folded edges carefully. See if a single rib is at right angles to the fold line.

Selecting Shaping Materials

Shaping materials are used to prevent sagging and stretching; to add crease-resistance, firmness, warmth, and body; to create design effects; to strengthen edges; to tailor a garment; or to increase garment life. Shaping fabrics must be selected carefully to do the job intended. Shaping fabrics must:

1. *Be the correct weight.* The shaping fabric should be no heavier than the fashion fabric, unless a very crisp, stand-up effect is desired.
2. *Be the proper finish and texture.* The shaping fabric should be somewhat similar to the fashion fabric.
3. *Have the right stiffness and flexibility.* The shaping fabric should outline the garment, or it should be suitable for shaping a specific detail.
4. *Clean and shrink like the fashion fabric.* The amount of shrinkage and the method of care should be the same for the shaping fabric and the fashion fabric.
5. *Blend in color with the fashion fabric.* Try to match the fashion fabric in color as nearly as possible, especially if the shaping material will show through.

To help the customer see the effect of the shaping material, drape the fabric and the shaping materials over your hand. Let the customer feel the two together to get an idea of the weight and texture. Hold them up to let the customer see how they drape. Discuss with the customer how the two will shape the outline or details of the garment.

Shaping materials are used in garments in four different ways. Each way has a slightly different purpose. Shaping materials can be used as (1) interfacing, (2) lining, (3) underlining, or (4) interlining.

Interfacing is a piece of shaping fabric used to shape a garment section. It is placed between the facing and the garment to add firmness to the section, and to help it retain its shape. Interfacing usually is used along garment edges, collars, and cuffs.

Interfacing fabrics can be light, medium, or heavy in weight. They can be woven, nonwoven, or knitted. Some interfacing materials are *fusible.* Fusible shaping fabrics can be ironed onto the fashion fabric, underlining, or garment facing. Fusibles tend to add rigidity to the garment fabric.

Interfacing fabrics should give support and body without dominating the garment fabric. Their care and weight should be compatible with the rest of the garment.

Lining adds shape and wear to a garment and provides a finished look inside the garment. Lining pieces are constructed separately from garment pieces and are then attached to the garment. Lining fabrics are usually smooth, durable, lightweight enough not to interfere with the hang of the garment, and opaque enough so that the inner construction of the garment won't show through. For warmth, a pile fabric, a quilted fabric, or a satin-backed insulated fabric can be used. The weight, color, and care of the lining fabric should be compatible with the rest of the garment. An anti-static finish is a desirable feature in lining fabric.

Underlining is used to give the garment shape, and add crease-resistance and wear. Underlining is cut in the same shape as the garment pieces. The two pieces, garment and underlining, are treated as one during construction.

Fabrics sold as underlinings can be light to medium in weight, with a soft, medium, or crisp finish. Other fabrics, such as china silk, organdy, organza, muslin, batiste, or lightweight tricot (for knits) also can be used as underlining. Underlining fabrics should be stable and lightweight. Their color should be compatible with the garment fabric. The *finish* (softness or crispness) of underlining fabric should be appropriate for the desired effect of the garment.

Interlining is used to add shape and warmth to coats or jackets. It is used in the body of a winter coat or jacket, and sometimes in the sleeves. However, it is often omitted in the sleeves to reduce bulk. Interlining is cut in the shape of a lining section and is placed between the lining and the garment fabric. The interlining is constructed separately and then catch-stitched to the garment facing before the lining is sewn in. Interlining fabrics are lightweight, warm fabrics, such as lamb's wool, felt, flannel, polyester fleece, or lightweight blanket fabric. The fabric selected for interlining should be light in weight, should provide warmth, should not be too bulky, and should have care requirements which are compatible with the rest of the garment.

QUESTIONS:

1. Explain how knowledge of the elements and principles of design can help you assist customers in selecting patterns, fabric, and notions.

2. What is the best source of information on fabrics suitable for a specific garment design?

3. What five factors are important in fabric selection?
   a.
   b.
   c.
   d.
   e.

4. Why are grainlines an important consideration in fabric selection?

5. Give five reasons for using shaping materials in a garment.
   a.

   b.

   c.

   d.

   e.

6. Give four considerations in selecting shaping materials.
   a.
   b.
   c.
   d.

ASSIGNMENTS:

I. Study pictures in current fashion magazines to learn how the elements and principles of design apply to garment design and fabric selection. Select several samples to illustrate each of the elements and principles of design.

II. Identify the figure type and figure problems of one or more customers at your training station. Suggest ways the elements and principles of design could be used to improve the appearance of a person with each type of figure problem.

III. Make charts of the linings, interfacings, and underlinings stocked at your training station. List the fabric name (trademark or what it is called), type (woven, nonwoven, iron-on, pile, etc.), weight (light, medium, heavy), colors, use, and points to note (care, finish, preshrinking) for each fabric. Study the chart until you are familiar with the linings, interfacings, and underlinings available at your training station.

GROUP WORK:

I. Collect fabric samples to help you become familiar with a variety of fabrics and fabric designs. Using a pattern book, find samples of fabrics recommended for a specific garment design. Why do you think those fabrics were suggested? Find other fabrics which would be appropriate for the pattern.

II. Develop a display or bulletin board to illustrate how to select fabric for a garment effectively.

UNIT X-3

COORDINATION OF PATTERNS, FABRICS, AND NOTIONS

SUBJECT: Selecting Notions

TASK: 37. Assist home sewers in their selections of fabrics, patterns, thread, trimmings, and other notions.

OBJECTIVES: When you finish this lesson, you should be able to
a. select the correct thread for a variety of fabrics
b. select appropriate notions for fabric and pattern
c. coordinate pattern, fabric, and notions.

Most customers prefer to buy all the supplies needed for a project when the pattern and fabric are purchased. This makes it easier to match colors. It also speeds completion of the project since the notions are all bought at once. The fabric and notions employee should know the types, sizes, and locations of sewing notions in the fabric store or department.

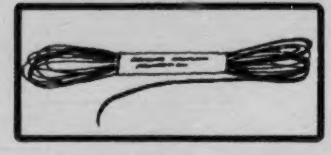
Customers frequently ask for assistance in locating and selecting notions. The back of the pattern envelope is the best source of information available. Check yardage charts for items like elastic or trim. Check the notions list for sewing supplies required for the selected pattern.

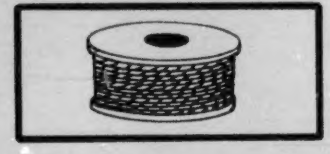
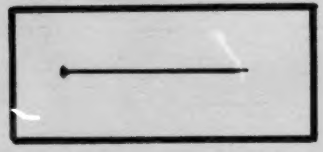
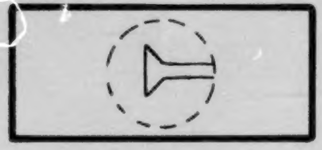
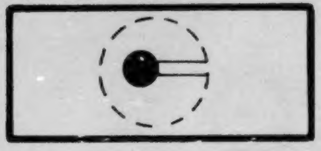
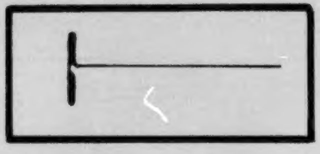
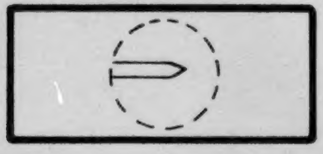
Fabric stores and departments stock a variety of sewing supplies, tools, and equipment. Sewing supplies, or *notions,* include straight pins, hand needles, machine needles, thread, zippers, buttons, snaps, hooks and eyes, eyelets, nylon tape, tapes, trims, elastics, iron-ons, and fusibles. Sewing tools and equipment frequently stocked by fabric stores and departments include measuring devices, marking devices, shears and scissors, sewing aids, fitting aids, and pressing tools.

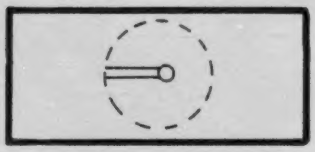
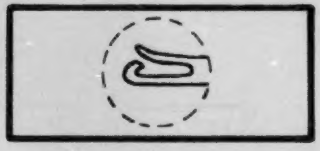
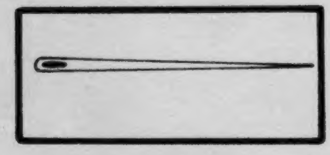
The following chart lists and describes common uses for many of the sewing supplies, tools, and equipment available to home sewers.

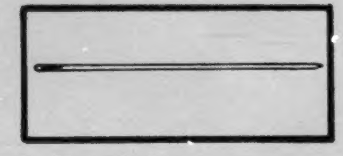
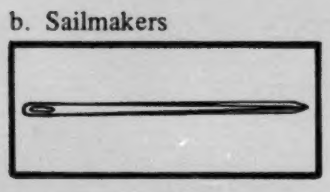
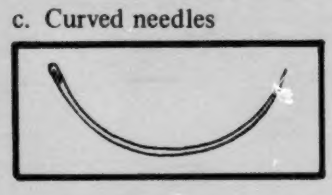
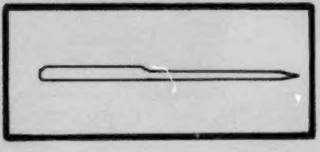
SEWING SUPPLIES

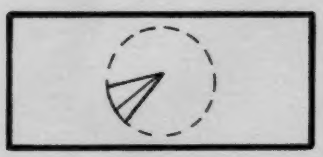
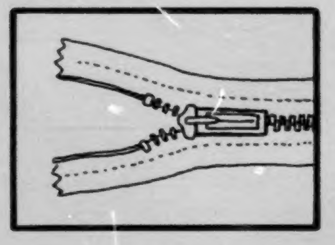
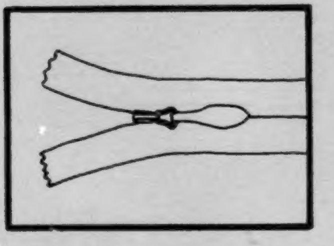
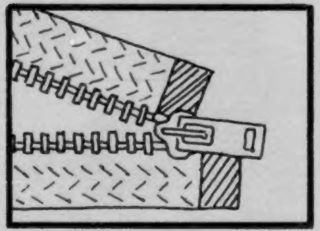
Types	*Characteristics*	*Uses*
Thread	Sizes 8-100. The smaller the number, the larger the thead	
Basting	A loosely twisted cotton thread	Hand basting
Button and carpet	Tough, thick cotton or cotton-wrapped polyester thread (Size 16), usually has a "glazed" finish	Hand sewing jobs requiring very strong thread
Darning cotton	A very fine cotton thread	Darning and mending

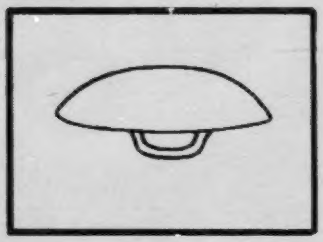
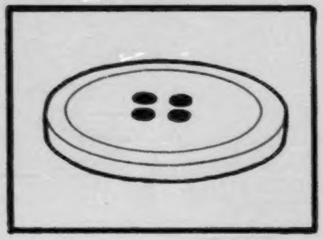
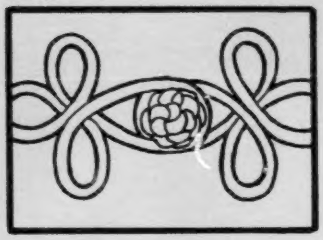
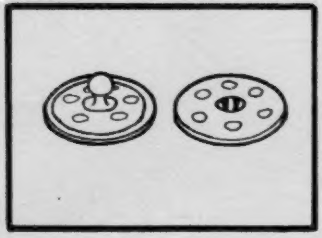
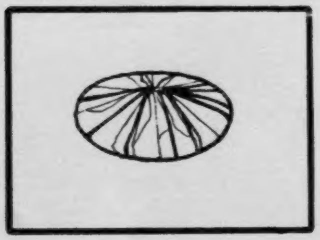
Types	*Characteristics*	*Uses*
Elastic	A thick, very stretchy nylon or cotton-wrapped thread	Gathering or shirring on sewing machine (used on bobbin only)
Embroidery floss 	Six strands of cotton or rayon twisted loosely together	Embroidery, decorative handwork (strands can be separated)
Extra-fine	Cotton, polyester, or cotton-wrapped polyester thread (Sizes 60, 70, 100)	Lingerie or other work requiring a fine thread
General purpose	A medium thick *cotton* thread (Size 50) available in a wide range of colors. Other sizes available in fewer colors. Usually mercerized	Machine and hand sewing on light- and medium-weight cotton, rayon, and linen (poor choice for knits or other stretchy fabrics because stitches tend to pop)
	A fine (Size A) strong *silk* thread	Hand and machine sewing on silk and wool, knits, tailored garments. Basting all fabric types
	A fine (Size A) strong *nylon* thread	Hand and machine sewing on light- to medium-weight synthetics
	An all-purpose weight *polyester* thread	Hand and machine sewing on most fabrics, particularly woven synthetics, knits, and stretch fabrics
	An all-purpose weight *cotton-wrapped* polyester	Hand and machine sewing of knits, or wovens of synthetic or natural fibers or blends
Heavy-duty	Coarse cotton, polyester, or cotton-wrapped polyester thread (Size 40)	Where extra strength is required for hand or machine sewing of heavy vinyl, coating, and upholstery fabrics
Metallic	Shiny silver- or gold-colored synthetic thread	Decorative stitching by hand or machine

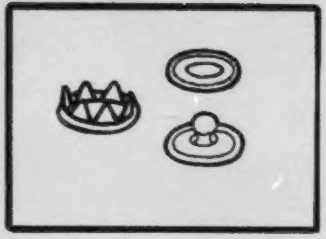
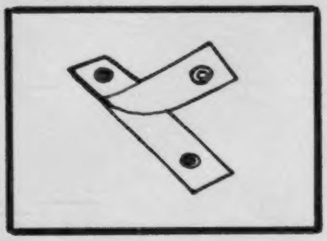
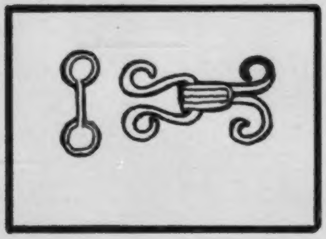
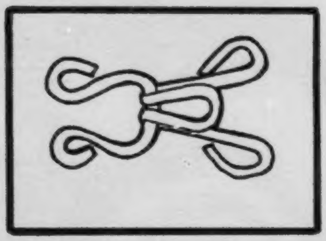
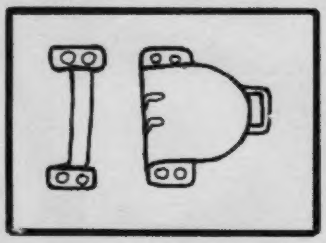
Types	*Characteristics*	*Uses*
Quilting	"Glazed" cotton thread (Size 40)	Hand or machine quilting
Silk or buttonhole twist 	Coarse silk thread (Size D)	Top-stitching hand-worked buttonholes. Decorative hand sewing. Sewing on buttons. Bobbin gathering thread
Straight Pins 	Standard length (1 1/16" Size 17) called seamstress or silk pins	Light- to medium-weight fabrics
	Extra-fine (1" Size 16) or pleating pin	Delicate fabrics
	Long pins (1¼" Size 20)	Heavy materials
	Other lengths (Sizes 8, 12, 24, 28, and 32)	Special purposes, such as crafts
Flat head 		General use
Colorball head 	Glass or plastic	Easier to see and handle
T-pin head 		Heavy pile fabrics and loose knits
Sharp point 		General use

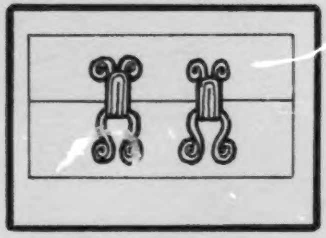
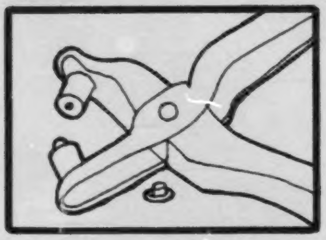
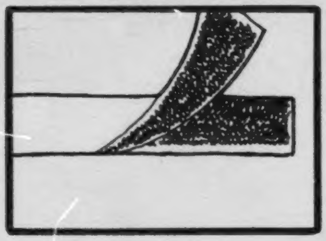
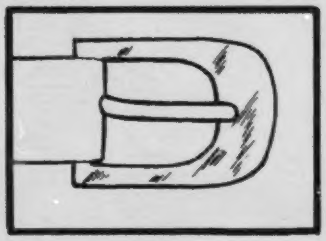
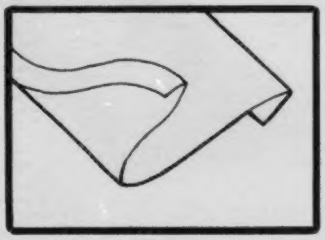
Types	*Characteristics*	*Uses*
Ball-point 		Knits
Hand needles 	The smaller the number, the longer and wider the needle. Sizes 7-10 best for most dressmaking; other sizes for heavier or specialized sewing	Hand sewing
General hand sewing	Sharp needles in sizes from 1 to 24 to accommodate most fabric weights	
a. Sharp	Sizes 1-12, medium length, rounded eyes	General sewing of all fabric weights
b. Between	Sizes 1-12, short needles with small, rounded eyes	Heavy fabrics, detailed handwork that requires short, fine threads
c. Ball-point	Sizes 5-10, rounded point	Knits
d. Milliner	Sizes 3/0-12, long needles with small, rounded eyes	Basting, millinery work
e. Calyx-eyes 	Sizes 4-8, slot for easy threading of needle instead of the usual eye	All fabric weights
Needlecraft		Art needlecrafts
a. Crewels 	Sizes 1-10, sharp, medium-length needle, longer eye	Embroidery and crewel work with embroidery

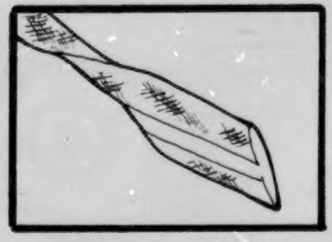
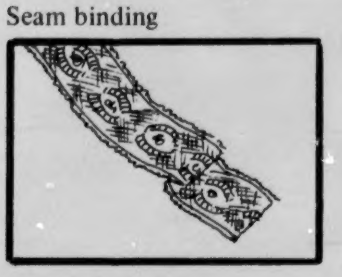
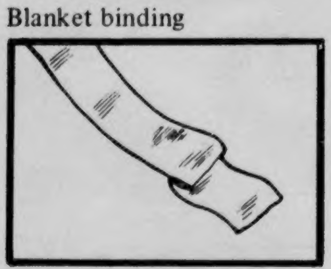
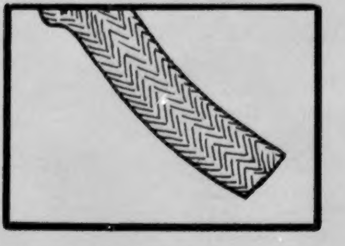
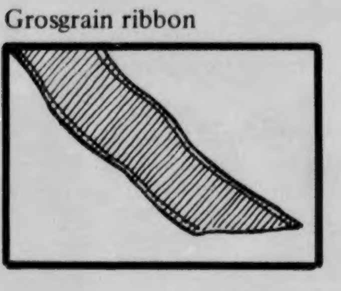
Types	*Characteristics*	*Uses*
b. Chenilles	Sizes 13-26, sharp, heavy needle	Embroidery work with yarn
c. Beading	Sizes 10-15, long, thin, flexible needle	Beading and sequin work
d. Tapestry	Sizes 13-26, short, heavy needles with blunt points and large eyes	Needlepoint and tapestry work. Can serve the purpose of a bodkin
Darning a. Cotton darners 	Long needles with long eyes in Sizes 1-9	Darning and mending with fine cotton or wool. Basting
b. Double longs	Long needles in Sizes 5/0-9	Darning large holes
c. Yarn darners	Long, heavy needles with large eyes in Sizes 14-18	Darning with heavy or multiple yarns
Heavy-duty sewing a. Glovers	Sizes 3/0-8, short, round eye, triangular point	Piercing leather, fur, vinyl, or plastic without tearing
b. Sailmakers 	Sizes 14-17, triangular point extending partway up the shank	Sewing canvas and heavy leather
c. Curved needles 	Sizes 1½"-3", may be double-pointed	Upholstery, braided rugs, or lampshades
Machine Needles 	Sizes 9-18 Fine (Size 9)	Machine sewing Lightweight fabrics

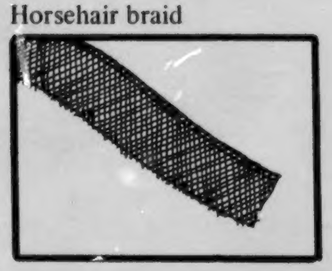
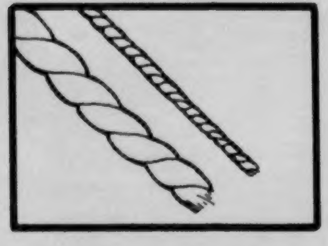
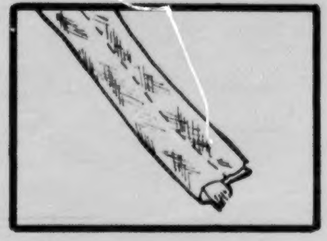
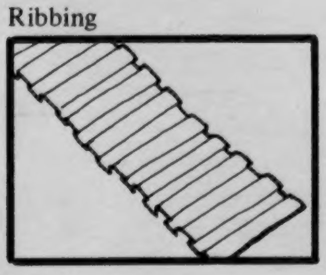
Types	*Characteristics*	*Uses*
	Medium (Sizes 11-14)	General sewing
	Heavy (Size 18)	Heavy fabrics
	Points (Sizes 9-18)	All woven fabrics
	Ball-point (Sizes 9-16)	All knits and elastic fabrics
	Wedge-point (Sizes 11-18)	Leather and vinyl
Zippers Regular or conventional 	Made with exposed teeth (chain) or coil. Open at the top and held together at the bottom. Come in variety of styles, weights, and lengths.	Closing long seams by centered, lapped, exposed, or fly methods of zipper insertion. (Weight, style, and length should be appropriate for use.)
Invisible 	Zipper which disappears into seam when put in correctly. May require a special zipper foot for a particular brand. Available in light- to medium-weights with chain or coil structure in lengths 7"-22".	Wherever conventional zippers used, except in a trouser placket. Used particularly in skirts and dresses
Separating 	Open at both top and bottom, permitting the zipper opening to be separated completely. May be reversible or two-way.	Jackets, any garment with a front opening. Centered application method

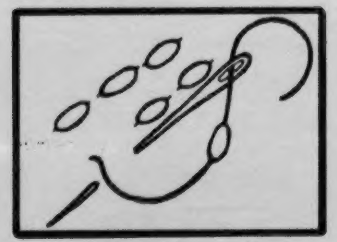
Types	*Characteristics*	*Uses*
Buttons Shank 	Sizes from ¼" to 2", indicated by numbers 18-80. Solid top with a shank beneath which is sewn to garment. Covered shank buttons can be made with a do-it-yourself kit.	Thicker fabric. Matching buttons to garment fabric
Sew-through 	Sew-through has holes, either 2 or 4, through which button is sewn. (A thread shank can be added if necessary.)	Any weight fabric
Frogs 	Preformed fasteners made of braid in sizes from 2¾" to 4" with own Chinese ball button	Decorative closings
Snaps Regular 	Two-part fasteners with a ball part and a socket part which push together. Sizes from fine (4/0) to heavy (4) in nickel or black enamel finish and clear nylon	Holding together garment parts which receive little stress
Covered 	Heavy, neutral-colored, fabric-covered regular snaps in sizes 2-4	Garment areas where they will be seen

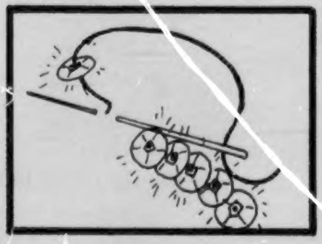
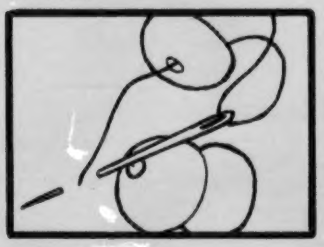
Types	*Characteristics*	*Uses*
No-sew snaps 	Socket and ball fasteners held in place by pronged rings. Mostly heavy sizes	Areas needing good holding power, such as children's clothes, sportswear, pajamas, and work clothes. May be decorative
Snap tape 	Regular or no-sew snaps attached to cotton or tricot tape. Sold by the yard, or in precut lengths	Multiple snap application
Hooks and eyes		
Regular 	Nickel or black enamel finished hooks and eyes in sizes from fine (0) to heavy (3). Usually includes both straight and loop eyes	Hooks used with straight eyes for lapped edges, or looped eyes for edges that meet
Covered 	Large, neutral-colored, silk-covered hook and loop-eye sets	Coats, jackets, garments made of deep pile fabric or fur
Waistband 	Extra-large, sturdy hooks and eyes set in nickel or black finish with special design to keep hook from slipping off the straight eye	Waistbands on skirts or pants

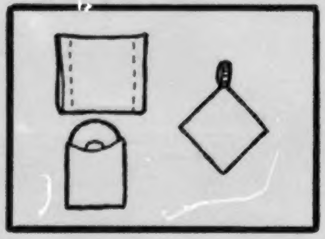
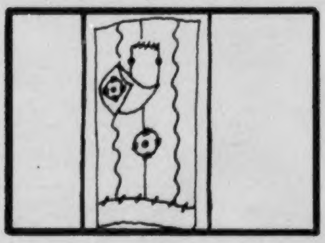
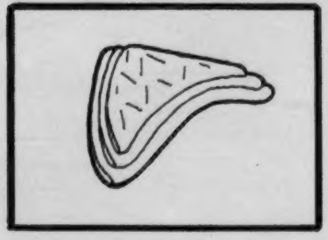
Types	*Characteristics*	*Uses*
Hook and eye tape 	Neutral-colored medium hooks and loop eyes attached to cotton tape	Multiple hook and eye application
Eyelets 	Round metal reinforcements applied with special pliers. Nickel or gilt-finished aluminum, or enameled brass. Sold in packages	Holes in belts and laced closures
Nylon closure tape 	Two tape strips, one with looped nap surface and one with a hooked nap, which interlock when pressed together. Tape in sew-on, iron-on, and stick-on forms	Garment details, such as cuffs and detachable trims. Good substitute for other closures in home decorating, particularly upholstery, for young children or handicapped
Buckles 	Gold or silver-finished metal, plastic, bone, wood, leather, or custom-buckle kits with or without a prong in a variety of styles and widths from ½" to 3". Available singly or in kits with belting	Making belts. Fastening decorative tabs or straps
Tapes Hem facing 	Flexible tape, 2" wide, available in an assortment of colors. Cotton or taffeta with edges folded in about ¼", or in decorative lace.	Facing hems when garment is let out. Eliminating bulk from hem in heavy fabric. Casing binding facings

Types	*Characteristics*	*Uses*
Bias tape 	Fabric strips of varying widths, (1¼", ½", and 1") with pre-folded edges. May be single-folded with edge folded to center, or double-folded with an additional fold just slightly off-center.	Curved hems, casing, binding
Seam binding 	Straight woven or lace tape in ½" or ¾" widths in pre-packaged lengths. Needs pre-shrinking to prevent woven type from puckering	Hem edges. Woven type used to stay seams. Lace type is ideal for knits.
Blanket binding 	Acetate satin binding made on the straight grain. Available in 2" and 2 7/8" folded widths	Binding blanket edges
Twill tape 	Woven stable tape made of black or white cotton twill tape in widths of ¼", ½", ¾", and 1"	Staying and strengthening seams and waistlines. Tailoring
Grosgrain ribbon 	A heavy silk or rayon ribbon with narrow horizontal ribs available in various colors and widths from 3/16" to 3 1/8"	Finishing or staying a waistline

Types	*Characteristics*	*Uses*
Horsehair braid 	A stiffening made from transparent nylon strands available in widths from ½" to 6". May have presewn ease thread along one edge	Finishing the bottom of hems to emphasize the flare of the skirt. Long evening wear
Cording 	White cotton, cellulose, or synthetic cord sold by the yard in thicknesses of 1/16" to 1". Sizes 40-300, fine to heavy	Cording, corded buttonholes, tubing
Trims Corded piping 	A precorded 1/8" bias strip with one edge welted, and ¼" left for a seam allowance. Available in many colors in prepackaged lengths	Piping, decorative edge trimming, decorative finish for faced edges and seams
Ribbing 	Knitted, stretchy, decorative bands available in various widths and designs. Available packaged or by the yard	Quick finish and color accent for neck and wrist edges. Waistline insets. Edgings
Lace	Openwork cloth with a design formed by a network of threads. Edges may be alike, or one may be straight and the other shaped. Available in various colors and widths. Beading indicates slots through which ribbon can be threaded. Edging indicates it has one decorative edge. Gallon indicates two scalloped edges. Insertion indicates two straight edges.	Decorative edging, decorative inserts, gathered trim

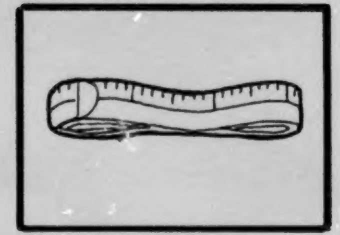
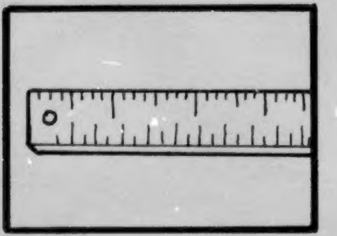
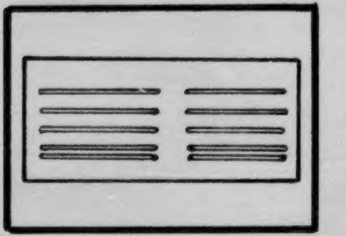
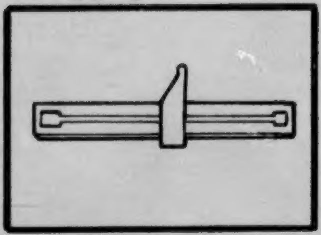
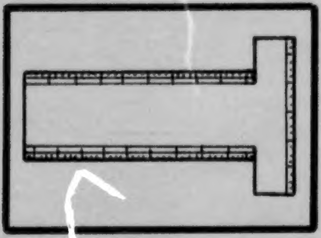
Types	*Characteristics*	*Uses*
Embroideries	Thread designs worked over a fabric base. Types include blindwork, novelty, and eyelet.	Decorative trims stitched by hand or machine
Appliqués	Individual motifs made with an embroidered thread design on a fabric base	Trimming small areas
Ribbons	Grosgrain or satin ribbon in varying widths, designs, and colors. Sold by the yard. Fancy ones are made on a jacquard loom.	Trim
Braids, bands, and edgings	Knitted or woven, straight-edged or fancy, or even fringed, tubular, or flat strips in widths up to 4". May be a chain of trims called medallions that can be used in a chain or cut apart and used as appliqués. May be prefolded. Available in wide range of colors, materials, weaves, and widths	Borders, insertion, edging. Outlining design. Creating decorative shapes
Ropes	A flexible cord formed by twisting or braiding, or by covering a cord with fabric	Trim. Belts
Fancy trims	Ruffling, pleating, tucking, and combinations of two or more trims which create the effect of several rows of trim in one trim	Hems and edges. Trims
Beads 	Individual or prestrung, prepackaged beads available in several shapes and a variety of colors	Outlining motifs, creating designs

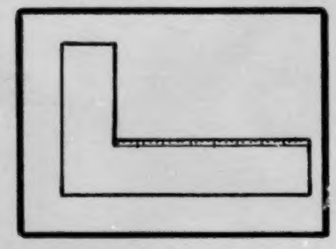
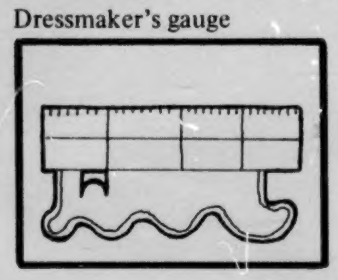
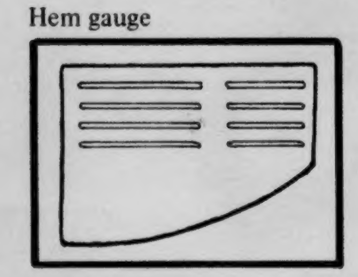
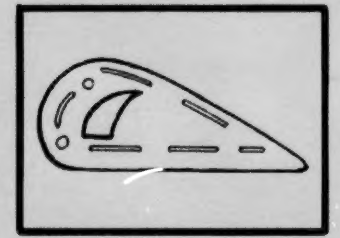
Types	*Characteristics*	*Uses*
Sequins 	A small, shiny disk available prepackaged in several sizes and a variety of colors	Decorative designs
Paillettes 	A shiny, shaped spangle larger than a sequin	Ornaments on sewn projects
Pre-beaded or sequined bands	Beads or sequins attached to a series of thread chains or elastic backing	Evening looks. Costumes
Glitters	Trims with shine, luster, and sparkle. May have metallic threads, sequins, beads, and paillettes	Evening looks. Costumes
Shaping Aids		
Waistband stiffenings		Gives rigidity to waistlines
Belting	A cardboard-like band ½" to 3" wide in black or white. Both regular and iron-on types available by the yard or in prepackaged lengths	Insert for belts and waistlines
Professional waistbanding	A non-roll, heat-set stiffener	Inset for belts and waistbands in place of interfacing
Men's waistbanding	A pre-assembled waistband	Finishing the inside of men's trousers
Boning	Flexible nylon usually covered with cotton or synthetic fabric. Availabe in white or black in several widths by the yard or in prepackaged strips.	Maintaining and molding shape where stiffness is required

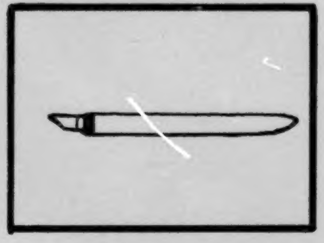
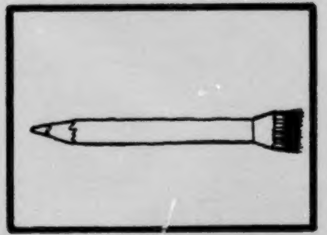
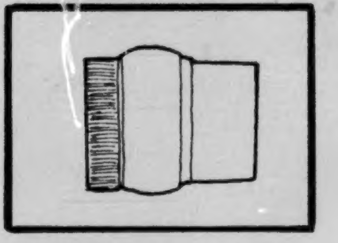
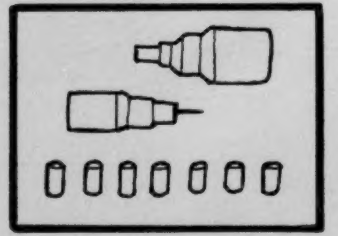
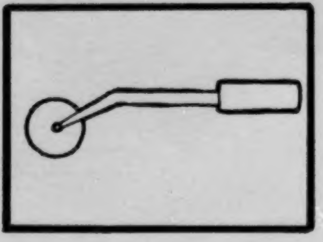
Types	*Characteristics*	*Uses*
Stays	Metal, plastic, or bone strips in precut widths and lengths	Shaping. Molding. Vertical reinforcement
Weights 	Lead weights in sizes from ¾" to 1 1/8" to be covered and sewn inside garment. Lead weight strips consist of lead pellets encased in a fabric and sold by the yard. Gold chain weights come in different widths and weights and provide decorative weighting.	Controlling drape of fabric
Lingerie strap holders 	Black, white, natural, or pink straps with ends that snap together	Keeping lingerie straps from showing or falling off the shoulder
Shoulder pads 	Pads in dress or coat styles, covered or uncovered, in sizes, shapes, and thicknesses dictated by fashion	Padding shoulder of garments. Correcting figure faults
Bra pads	Shaped, padded cups available in several sizes	Evening wear and swimwear
Elastics	A rubber-core yarn covered with cotton, synthetic, or a blend of fibers in white, pink, or black. Round or in widths from ¼" to 1¼". Sold by the yard or in prepackaged lengths	Hat bands. Loop closings. Elastic for shirring, casings, gathering in waistlines

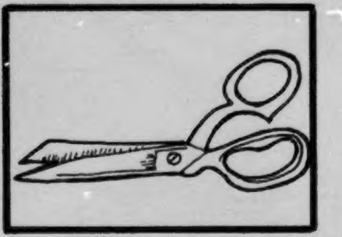
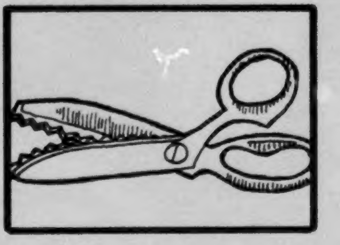
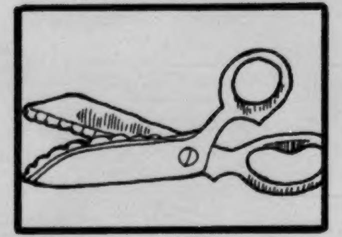
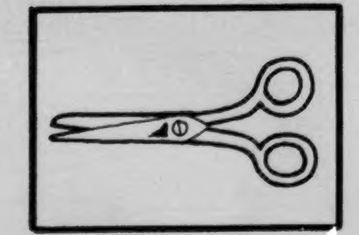
Types	*Characteristics*	*Uses*
Iron-ons	Adhesive-backed fabrics that are pressed rather than stitched onto the garment fabric. Sold by the yard, in strips, and in patches	Interfacing. Mending, repairing. Adding strength to stress areas like knees and elbows. Appliqués
Fusibles	Web-like bonding agents which melt between two layers of fabric, joining them together by pressing rather than sewing. Sold prepackaged in strips ¾", 1½", and 5" wide, or by the yard.	Holding hem, facings, trim, or appliqué to garment with no handsewing. Interfacing

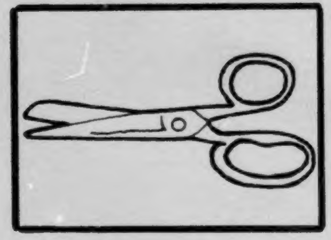
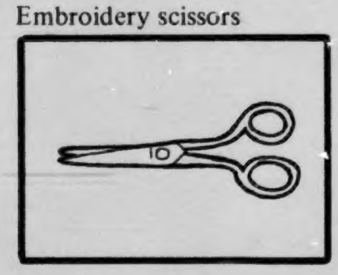
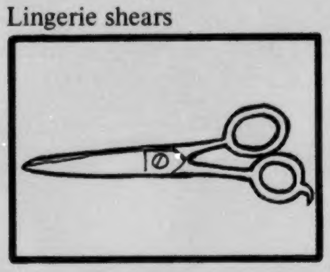
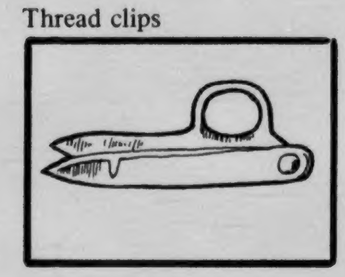
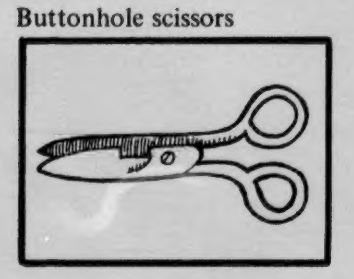
SEWING TOOLS

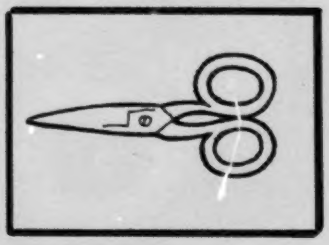
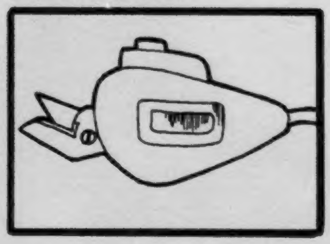
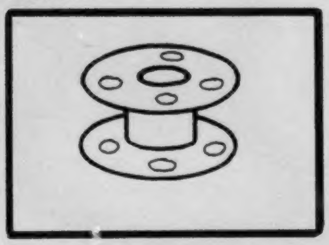
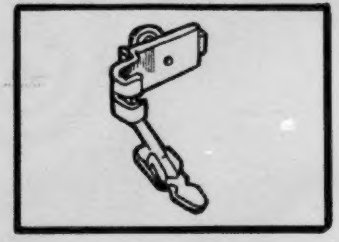
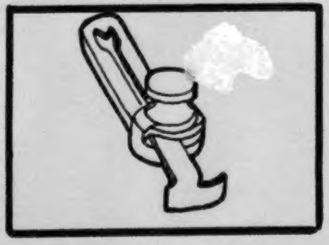
Types	*Characteristics*	*Uses*
Measuring Devices		
Tape measure 	Flexible, synthetic, or fiberglass tape 60" long with measurements on both sides and metal-tipped ends	Take body measurements
Measuring stick 	Straight, smooth, wooden stick one yard or one meter long with measurements marked in inches and/or centimeters	Taking long, straight measurements. Checking grainlines. Marking hems
Transparent ruler 	Clear, flexible, transparent plastic ruler 6", 12", or 18" long	Check grainline of fabric. Marking buttonholes, tucks, pleats, bias strips. Guiding tracing wheel
Sewing gauge 	6" metal or plastic ruler with a sliding marker that adjusts to desired measurement	Marking hems, tucks, pleats, button spacing, or other small construction details
T-square 	Clear, flexible, transparent plastic T-shaped ruler with easy-to-read markings	Locating crossgrains. Altering patterns. Squaring off straight edges

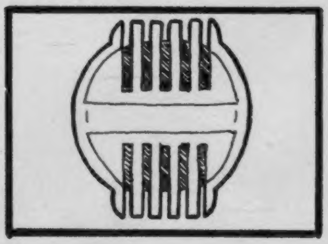
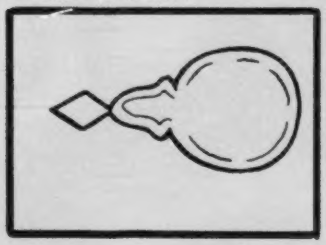
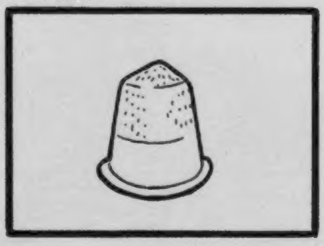
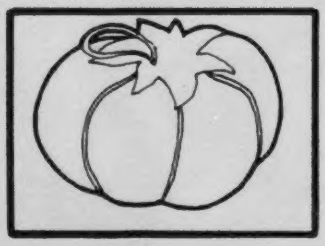
Types	*Characteristics*	*Uses*
Tailor's square 	L-shaped wood, plastic, or metal ruler	Measuring straight lines and right angles
Dressmaker's gauge 	Plastic or metal gauge with 1/8" grid on straight side and ½", 1", 1¼", and 2" scallops on the other side	Measuring different sized scallops. Measuring buttonholes, pleats, tucks
Hem gauge 	Plastic or metal gauge with lines to measure curved or straight hem depths	Marking straight or curved hems. Adjusting pattern lengths
French curve 	Metal or plastic gauge with curved and straight sides slotted 5/8" inside edge for quick marking of seam allowance	Redrawing construction lines on patterns, especially in curved areas like armholes, necklines, and princess seams
Skirt marker	Ruler held vertically by a stand. Types include pin marker, chalk marker, and combination pen-chalk marker	Marking the distance of hem from the floor

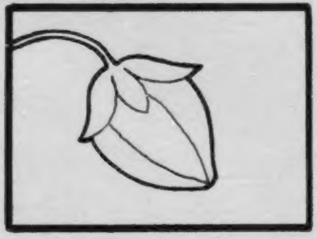
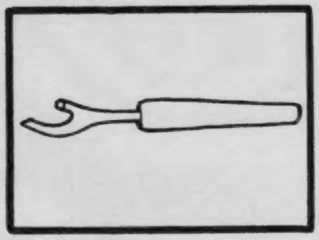
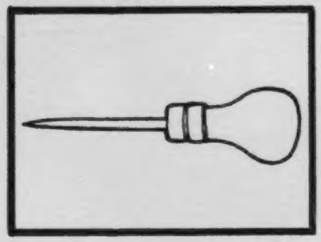
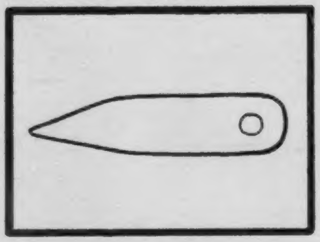
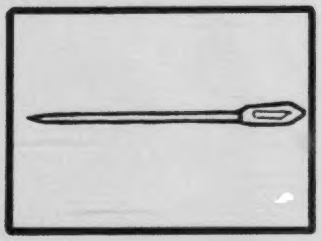
Types	*Characteristics*	*Uses*
Marking Devices		
Tailor's chalk pencil 	Pencil with chalk refills which store in barrel	Accurately marking pleats, buttonholes, and other details
Dressmaker's pencil 	Chalk in wood pencil with brush eraser. Chalk pencils come in white and pastel shades.	Accurately marking pleats, buttonholes, and other details
Tailor's chalk wedge 	Wedges of chalk available in white, black, red, and blue. May be used in holder/sharpener. (Wax type difficult to remove from hard-surfaced fabrics)	Making construction markings. Marking alterations during fitting
Tailor tacker 	Holder with chalk inserts in various colors	Transferring construction markings to both sides of fabric at once
Tracing wheel 	Handle with smooth edge or saw-toothed edge. Used with dressmaker's carbon	Tracing pattern markings onto fabric

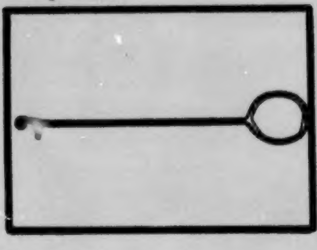
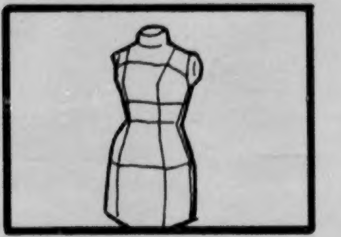
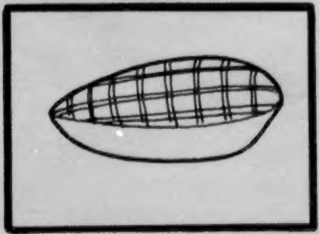
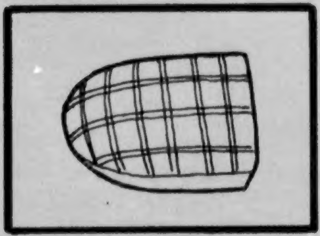
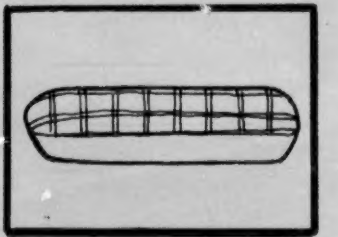
Types	*Characteristics*	*Uses*
Dressmaker's carbon	Paper coated with a waxy colored finish which can be transferred to fabric with a tracing wheel. Available in packages of one color or assorted colors	Transferring pattern markings to fabric. (Use color close to color of fabric. Test first on sheer fabrics because it may show through.)
Shears and Scissors		
Bent-handle dressmaker shears 	Shears with handle bent to allow lower blade to stay flat during cutting. Available in 6" to 12" lengths; 7" and 8" most used. Left-handed shears available. Special shears available for synthetics and knits	Pattern cutting
Pinking shears 	Shears with zigzag edge. Available in 5½" to 10¼" lengths	Finishing seams and raw edges (*not* for cutting out patterns). Decorative uses
Scalloping shears 	Shears with scalloped edge	Decorative uses
Sewing scissors 	Scissors with one blunt point. Available in 5" and 6" lengths	Cutting, trimming

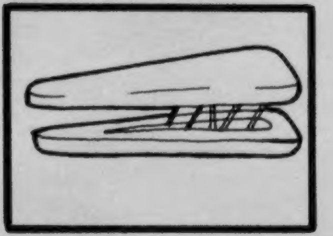
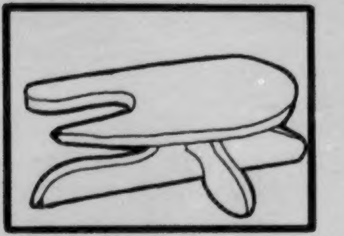
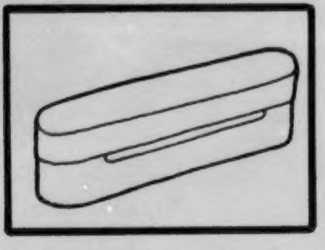
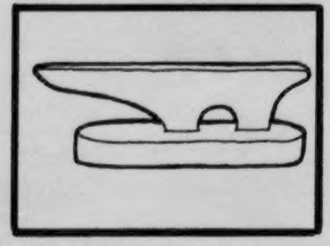
Types	*Characteristics*	*Uses*
Light trimmers 	Lightweight shears in 6" to 7" lengths	Repairs. Alterations. Trimming seams
Embroidery scissors 	Small, pointed scissors	General needlework. Ripping, clipping. Buttonholes
Lingerie shears 	Scissors with serrated blades to prevent slipping or stretching, and a finger guide to aid in control	Cutting sheer fabric. Trimming close to stitching line
Thread clips 	Small easy-to-hold scissor-like device with short blades. Operated by squeezing	Snipping threads during construction
Buttonhole scissors 	Small scissors with measurement markings and a thumbscrew for setting cutting length	Cutting open buttonholes

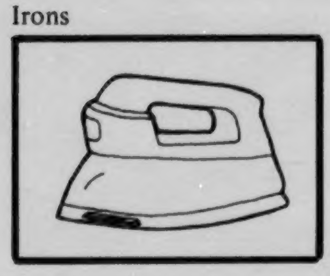
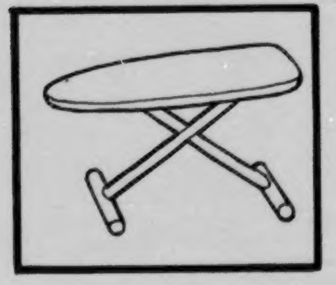
Types	*Characteristics*	*Uses*
Tailors' points 	Scissors with sturdy blades	Clipping into hair canvas, heavy fabrics
Electric scissors 	Electrically powered scissors's blade with cord, or cordless	Cutting quickly through light or heavy fabric
Scissors gauge	Device which can be attached to the lower blade of scissors	Cutting strips of fabric, such as bias binding, accurately
Sewing Aids		
Bobbins 	Plastic or metal in different types to fit specific machines	Holding bobbin thread
Invisible zipper foot 	Special type of zipper foot only for use with invisible zippers	Inserting invisible zippers
Seam guide 	Adjustable metal guide which attaches to sewing machine head with a screw	Guiding width of stitching edge

Types	*Characteristics*	*Uses*
Self-stick sewing tape	Has measured markings on one side	Stitching guide. Topstitching
a. Separating	Separates into various widths	Stitching next to tape
b. Stitch through	Tape tears away after stitching	Stitching on tape
Double-faced tape	Adhesive on both sides. Protective paper peels off (*not* to be sewn on, must be removed after stitching)	Hold zipper in position for application. Hold fabric layers together while stitching
Beeswax 	Sold in container with slots which thread is slipped through	Strengthen thread for hand sewing. Keep thread from tangling and knotting
Fabric glue	Special glue designed for fabric	Holding fabrics together temporarily. Gluing fabrics for craft projects
Needle threader 	Has small diamond-shaped wire which is inserted through needle eye. Thread is placed inside diamond and pulled through needle eye.	Making threading of hand or machine needles easier
Thimble 	Sizes 6 (small) to 12 (large)	Protect middle finger while handsewing
Pincushion 	Small, fabric-covered cushion of sponge rubber or sawdust. May sit on flat surface, strap to machine, or attach to wrist with elastic or plastic band	Store pins. Keep pins handy

Types	*Characteristics*	*Types*
Emery pack 	Small cloth bag filled with emery, or abrasive. May be attached to pincushion.	Cleaning and removing rust from pins and needles
Seam ripper 	Plastic handle with sharp, curved metal cutting edge and point. Must be used carefully to avoid cutting fabric	Cutting seams open. Picking out threads. Slashing machine-worked buttonholes
Tweezers Awl or stiletto 	Small, sharp, pointed instrument. For safety, should have snug-fitting cover	Removing threads from ripped seam. Making round holes for eyelets or keyhole buttonholes
Pointer and creaser 	Flat, wooden tool with a pointed end and a rounded end	Pointed end used for pushing out corners. Rounded end used for holding seamline open for pressing
Bodkin 	Long, blunt needle-like tool. May have eye, a tweezer, or safety pin closure	Threading elastic or cord through a casing. Turning bias tubing

Types	*Characteristics*	*Uses*
Loop turner 	Long, wirelike tool with a latchhook at one end	Grasping fabric when turning bias tubing to the right side
Labels	Labels which may be sewn into finished garments	Personalizing work
Fitting Aids		
Dress form 	Shaped form which duplicates body shape. Available in wire and padded varieties which may be adjusted to the individual	Garment alterations
Pressing Aids		
Tailor's ham 	A firmly-packed ham-shaped cushion with a wool covering on one side and a cotton covering on the other	Pressing shaped areas such as bust darts and curved seams
Press mitt 	A padded glove-like cushion with wool on one side, cotton on the other, and pockets for slipping over the hand	Pressing small garment areas. Can be used over end of sleeve board for molding sleevecap
Seam roll 	A firmly-packed roll covered with wool on one side, cotton on the other	Pressing seams in very narrow areas, such as sleeves

Types	*Characteristics*	*Uses*
Sleeve board 	Two small, flat ironing board-shaped surfaces joined together. Usually folds flat	Pressing seams and details of narrow garment sections, like sleeves and pants. Pressing hard-to-reach areas, like necklines and sleevecaps
Tailor's board 	A pressing tool made of hardwood with a number of differently shaped edges and surfaces. Padded cover available when soft edge in garment is desired	Pressing flat garment areas, pressing points, pressing straight and curved seams
Dressmaker clapper 	Rounded wooden block	Pounding sharp creases into heavy fabric
Point presser and pounding block 	Wooden tool with straight, pointed surface and block base	Point used for pressing corners, points, and straight seams. Block base used like dressmaker's clapper
Velvet or needle board	A pressing surface made of steel wires mounted on heavy canvas	Pressing pile fabrics like velvet, velveteen, and corduroy
Press cloths	Precut packaged fabric pieces of cotton and/or wool fabric. May be transparent like cheesecloth	Protecting fabric during pressing

Types	*Characteristics*	*Uses*
Irons 	Heavy, flat-bottomed electric appliance which may operate with or without steam. May have a controlled spray mechanism	Pressing, ironing
Ironing board 	Padded board with legs which are usually adjustable in height	Surface for ironing and pressing

CHOOSING THE RIGHT NOTIONS

Thread

Customers often ask for help in selecting thread for their sewing projects. Select thread according to fabric, weight, purpose, and color. Select cotton, synthetic, or silk thread according to the type of fabric, and the purpose of the stitching. Synthetic thread can be used for all fabrics, especially knits, stretch fabrics, bonded fabrics, permanent press fabrics, synthetics, blends, fake fur, leather, and vinyl. Cotton thread is appropriate for natural fiber fabrics. Silk thread is used for silk and wool fabrics, hand basting, hand-worked buttonholes, arrowhead tucks, sewing on buttons, thread loops, topstitching, embroidery, gathering, and hand-finished zipper applications. Thread should be the same color or slightly darker than the fabric. This is because when stitched in, thread appears lighter. For prints and plaids, select the thread color according to the most noticeable colors in the fabric.

Select thread size with the larger number (70-100) for very lightweight fabrics. Select the thread sizes with the smaller number (8-40) for heavyweight fabrics. For mediumweight fabrics, select Size 50-60 thread.

Zippers

Zippers should be selected according to fabric, weight, use, and color. Conventional zippers with metal teeth are the usual choice for most standard zipper applications on most garments. Heavy-duty versions are available for heavy-duty uses. Zippers with covered or coil teeth are a good choice if the fabric might have a tendency to catch in the teeth of a regular zipper. For an almost invisible, seamlike appearance, choose an invisible zipper.

If the zipper will be used at a neckline or in a skirt, choose a skirt or neckline zipper the correct length for the opening. These zippers are designed to open at one end and stop at the other end to prevent the slides from going beyond the end of the zipper teeth. Skirt zippers are usually 6"-9" in length. Neckline zippers run from 4"-36" long.

If the zipper will be applied within a garment seam, choose a dress zipper which has a stop at both ends. Dress zippers are available in lengths from 10"-14". (A skirt or neckline zipper can be substituted by sewing the tapes together at the top.)

If the zipper will be used in trousers or blue jeans, choose a heavy-duty variation of the skirt zipper, available in lengths from 6"-11". If the zipper will be used in a jacket, choose a zipper which separates at the bottom.

The color of the zipper tape usually should match or blend as closely as possible with the garment project. Occassionally, a zipper in a contrasting color is used as a special effect.

Buttons

Select buttons to coordinate with the fabric, the design, and the wearer. Consider how casual or formal the fabric is, how much texture it has, its color and its curves. Consider the type of garment the button will be used on. Consider the amount of wear the garment will receive, whether it will be worn under another garment, and how dressy or casual it is. Also consider the size of the person. Smaller persons usually need smaller buttons. Be sure to check the pattern envelope for the number of buttons needed. The pattern envelope will also give the button size recommended for the garment.

Hooks, Eyes, and Snaps

Snaps, hooks, and eyes usually come in silver and black. Choose silver ones for light-colored fabrics, black ones for dark-colored fabrics. Size should be selected according to fabric weight.

Tapes and Trimmings

Tapes and trimmings may be selected to match, blend, or contrast with the garment fabric depending on their use and the garment design. If the tape is used inside the garment, a matching or blending color is usually chosen. If the use is decorative, color is used to create the desired effect. Take time to try several tapes or trims with the garment fabric. One rule of thumb is to coordinate elaborate trims with simple garments, simple trims with elaborate garments. Many different looks can be created with trims, ranging from simple rickrack to gala beaded bands, from fringe to feathers and fur, from flat lace to frilly ruffles. Pay attention to which trims are being shown in current fashion magazines and how each is used. Notice how different colors, patterns, and textures are used together. Check the yardage and notions chart on the back of the pattern envelope to find the type, amount, and width trim suggested. This information will enable you to help customers find the perfect accents for their sewing projects.

QUESTIONS:

1. Small sewing supplies are often called ______________________.
2. A large thread size number (100) indicates a ______________________ thread.
3. A cotton thread intended for general purpose use would be Size ______________________.
4. A type garment which might be sewn with extra-fine thread (Size 100) is ______________.
5. When gathering or shirring on the sewing maching, the elastic thread should be used on the ______________________ only.
6. The type thread commonly used for topstitching, handworked buttonholes, and sewing on buttons is ______________________.
7. Standard length pins are a Size ______________________.
8. The type of pinpoint which is best for knits is the ______________________.
9. The type of hand needles used in general handsewing of all fabric weights are ____________.
10. The type hand needle which has a slot for easy threading instead of the usual eye is called ______________________.
11. The sharp, heavy needles used for embroidering with yarn are called ______________.
12. The unique feature of the heavy-duty sewing needles used for upholstery, braided rugs, or lampshades is that they are ______________________.

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13. The machine needles used for general sewing of mediumweight fabrics are Sizes ____________ ____________.

14. The type of zipper which requires a special foot is the ____________ zipper.

15. The type button which has 2 or 4 holes in the button is called a ____________ button.

16. The type of fastener which is only suitable for holding together parts which receive little stress is the ____________.

17. Which size hook and eye is heavier, 0 or 3? ____________.

18. The width of hem facing is ____________.

19. Two types of tape which might be used for staying a waistline are ____________ and ____________.

20. An openwork cloth with a design formed by a network of threads is ____________.

21. Individual motifs made with an embroidered thread design on a fabric base are ____________.

22. Trims with shine, luster, and sparkle are referred to as ____________.

23. Metal, plastic, or bone strips used to shape, mold, or reinforce garment parts are called ____________.

24. Adhesive-backed fabrics that are pressed onto the garment fabric rather than stitched are called ____________.

25. The measuring device used for taking body measurements is the ____________.

26. The 6" metal or plastic ruler with a sliding marker that adjusts to the desired measurement is called the ____________.

27. The device used for marking the distance of a hem to the floor is the ____________.

28. The type of chalk which is difficult to remove from hard-surfaced fabrics is the ____________ type.

29. When using dressmaker's carbon on a sheer fabric, it is wise to ____________.

30. The type of shears with a lower blade which stays flat during cutting is ____________.

31. The scissor-like device whch short blades used to clip threads quickly during construction is called ____________.

32. The type of tape used to hold zippers in position for application is ____________.

33. A thimble should fit on the ____________ finger of the hand.

34. Rust can be removed from pins and needles by pushing them through a(n) ________________.

35. The pressing cushion used for pressing shaped areas, such as bust darts and curved seams, is the ____________________________.

36. Points, corners, and straight seams are pressed on the ____________________________.

37. Sharp creases can be pounded into heavy fabrics using the ____________________________ or ____________________________.

38. Pile fabrics, like velvet, velveteen, and corduroy, should be pressed on the ________________.

39. List three factors to consider when coordinating thread with fabric.
    a.
    b.
    c.

40. List three factors to consider when coordinating buttons with pattern and fabric.
    a.
    b.
    c.

ASSIGNMENTS:

I. Compare the list of sewing supplies, tools, and equipment in this lesson with those available at your training station. Place a check mark beside each item stocked. Note the brands, sizes, and colors available.

II. Make a list of any sewing supplies, tools, or equipment available at your training station which were not described in this lesson. Note the brands, descriptions, sizes, colors, and uses of each item.

III. When you are not busy with other duties, spend time looking at the notions available at your training station. Read labels and information ads about these notions. Make mental notes of items which would coordinate well with fabric in stock this season.

GROUP WORK:

I. Ask your training sponsor to share tips with you for coordinating patterns, fabrics, and notions. Share these tips with other students employed in fabric stores or departments.

II. With your training sponsor's permission, bring to class one or two new notions. Describe the notions to your classmates. Tell what sizes and colors are available. Name as many possible uses as you can.

III. Bring to class magazine pictures illustrating current ways to use sewing notions. What decorative stitching, buttons, and trim are currently popular?

IV. Study ready-made garments to note the sewing notions used in their construction. How were decorative stitching, buttons, and trim used on these garments?

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UNIT X-4

COORDINATION OF PATTERNS, FABRICS, AND NOTIONS

SUBJECT: Measuring and Cutting Fabric and Trims

TASKS:
38. Determine the amount of fabric required for various sewing projects.
39. Measure and cut fabrics and trim.

OBJECTIVES: When you finish this lesson, you should be able to
a. select correct yardage for pattern size, fabric width, and fabric type
b. estimate yardage needs for a fabric width not included on the pattern envelope
c. use metric measures when needed
d. describe acceptable procedures for cutting fabric and trim.

Once the pattern, fabric, and notions have been chosen, the fabric and notions employee still has work to do. Measuring and cutting fabric and trims is your responsibility.

ESTIMATING YARDAGE

Customers often ask fabric and notions employees for help in estimating the amount of fabric needed for their sewing projects. Usually the chart on the back of the pattern envelope is the best guide. Locate the pattern size and view to be sewn, and the width of the fabric chosen. Notice the words "with nap" and/or "without nap" on the chart. *With nap* refers to any napped, shaded, pile, or one-way fabric. These fabrics require the pattern pieces to be laid facing in the same direction. This layout usually requires extra yardage. To read the chart, locate the fabric width and pattern view desired. Run your finger horizontally across the chart until you reach the column for the correct pattern size. The amount given is the amount of fabric needed. Check to see if contrasting fabric, interfacing, lining, elastic, or trim is required for the garment view selected. If it is, note the width of the fabric selected and the amount required for the garment size to be sewn.

Sometimes the pattern does not specify yardage requirements for special fabrics. If it does not, you may be asked to assist the customer in making these calculations. Some fabrics, like plaids, stripes, and diagonals, must be matched at the seams during construction. Others, like large-scale prints, border prints, and lace, may require special design placement. For these fabrics the length of one *repeat* should be added for each yard of fabric required. A repeat is the length of one complete design *motif* or element. For example, if 2 yards are required, and the repeat is 4 inches, the customer will need 2¼ yards of fabric.

Some fabrics have a design or texture which runs in only one direction. One-way designs have a definite top and bottom like pots of flowers. Both short-pile and deep-pile fabrics have a *nap* or texture which runs up and down the length of the fabric. These fabrics must be cut with the design or nap running the same direction on all pieces. The need for extra fabric depends on the shapes of the pattern pieces. If top and bottom widths are about the same, no extra yardage is necessary. When the top and bottom widths of a pattern piece differ considerably (as in a widely flared skirt) an extra ¼ yard of fabric should be purchased for each yard of fabric specified. When in doubt, the customer may wish to try placing major pattern pieces on the cutting table.

Sometimes customers select a fabric in a width not listed on the pattern chart. Usually, it is best to buy the amount shown for the width nearest to the fabric selected. Some stores use a chart to estimate yardage requirements for different widths of fabrics. Yardage estimate charts do not include changes in fabric requirements caused by pattern alterations, large-scale fabric designs, directional fabrics, or garment designs with unusual shapes or large pieces. To use a yardage estimate chart, find the yardage estimate on the pattern envelope for the fabric width nearest that selected. Use that estimate as the width to locate at the top of the yardage estimate chart. Look down the column until you find the yardage requirement given on the pattern envelope. Move your finger horizontally across the same line until it is under the width of the fabric selected. The yardage estimate at your fingertip should provide enough fabric for the project. Remind the customer that the chart only provides an *estimate*.

FABRIC WIDTH CONVERSION CHART

Fabric Width *Yardage*	*32"*	*35"/36"*	*39"*	*41"*	*44"/45"*	*50"*	*52"/54"*	*58"/60"*
	1 7/8	1 ¾	1 ½	1 ½	1 3/8	1 ¼	1 1/8	1
	2 ¼	2	1 ¾	1 ¾	1 5/8	1 ½	1 3/8	1 ¼
	2 ½	2 ¼	2	2	1 ¾	1 5/8	1 ½	1 3/8
	2 ¾	2 ½	2 ¼	2 ¼	2 1/8	1 ¾	1 ¾	1 5/8
	3 1/8	2 7/8	2 ½	2 ½	2 ¼	2	1 7/8	1 ¾
	3 3/8	3 1/8	2 ¾	2 ¾	2 ½	2 ¼	2	1 7/8
	3 ¾	3 3/8	3	2 7/8	2 ¾	2 3/8	2 ¼	2
	4	3 ¾	3 ¼	3 1/8	2 7/8	2 5/8	2 3/8	2 ¼
	4 3/8	4 ¼	3 ½	3 3/8	3 1/8	2 ¾	2 5/8	2 3/8
	4 5/8	4 ½	3 ¾	3 5/8	3 3/8	3	2 ¾	2 5/8
	5	4 ¾	4	3 7/8	3 5/8	3 ¼	2 7/8	2 ¾
	5 ¼	5	4 ¼	4 1/8	3 7/8	3 3/8	3 1/8	2 7/8

Add an additional ¼ yard: for wide span conversion in fabric; for nap or one-directional printed fabrics; or for styles with sleeves cut in one piece with the body of the garment.

If in doubt, the customer should be encouraged to use his or her own judgment about the amount of fabric needed.

METRIC CONVERSIONS

As the United States moves toward increased use of metric measures, the fabric and notions employee will need to convert from inches, feet, and yards into millimeters, centimeters, and meters. The following charts give the metric equivalents you will use most often in selecting fabrics and notions and in constructing clothing.

INCHES INTO MILLIMETERS AND CENTIMETERS
(Slightly rounded for your convenience)

mm – millimeters   cm – centimeters   m – meters

INCHES	MM		CM	INCHES	CM	INCHES	CM
1/8	3mm			7	18	29	73.5
¼	6mm			8	20.5	30	76
3/8	10mm	or	1cm	9	23	31	79
½	13mm	or	1.3cm	10	25.5	32	81.5
5/8	15mm	or	1.5cm	11	28	33	84
				12	30.5	34	86.5
¾	20mm	or	2cm	13	33	35	89
7/8	22mm	or	2.2cm	14	35.5	36	91.5
1	25mm	or	2.5cm	15	38	37	94
1 ¼	32mm	or	3.2cm	16	40.5	38	96.5
1 ½	38mm	or	3.8cm	17	43	39	99
1 ¾	45mm	or	4.5cm	18	46	40	101.5
2	50mm	or	5cm	19	48.5	41	104
2 ½	65mm	or	6.5cm	20	51	42	106.5
3	75mm	or	7.5cm	21	53.5	43	109
3 ½	90mm	or	9cm	22	56	44	112
				23	58.5	45	114.5
4	100mm	or	10cm	24	61	46	117
4 ½	115mm	or	11.5cm	25	63.5	47	119.5
5	125mm	or	12.5cm	26	66	48	122
5 ½	140mm	or	14cm	27	68.5	49	124.5
6	150mm	or	15cm	28	71	50	127

A meter is 100 centimeters.

YARDS TO METERS

(Slightly rounded for your convenience)

YARDS	METERS	YARDS	METERS	YARDS	METERS	YARDS	METERS	YARDS	METERS
1/8	0.15	2 1/8	1.95	4 1/8	3.80	6 1/8	5.60	8 1/8	7.45
¼	0.25	2 ¼	2.10	4 ¼	3.90	6 ¼	5.75	8 ¼	7.55
3/8	0.35	2 3/8	2.20	4 3/8	4.00	6 3/8	5.85	8 3/8	7.70
½	0.50	2 ½	2.30	4 ½	4.15	6 ½	5.95	8 ½	7.80
5/8	0.60	2 5/8	2.40	4 5/8	4.25	6 5/8	6.10	8 5/8	7.90
¾	0.70	2 ¾	2.55	4 ¾	4.35	6 ¾	6.20	8 ¾	8.00
7/8	0.80	2 7/8	2.65	4 7/8	4.50	6 7/8	6.30	8 7/8	8.15
1	0.95	3	2.75	5	4.60	7	6.40	9	8.25
1 1/8	1.05	3 1/8	2.90	5 1/8	4.70	7 1/8	6.55	9 1/8	8.35
1 ¼	1.15	3 ¼	3.00	5 ¼	4.80	7 ¼	6.65	9 ¼	8.50
1 3/8	1.30	3 3/8	3.10	5 3/8	4.95	7 3/8	6.75	9 3/8	8.60
1 ½	1.40	3 ½	3.20	5 ½	5.05	7 ½	6.90	9 ½	8.70
1 5/8	1.50	3 5/8	3.35	5 5/8	5.15	7 5/8	7.00	9 5/8	8.80
1 ¾	1.60	3 ¾	3.45	5 ¾	5.30	7 ¾	7.10	9 ¾	8.95
1 7/8	1.75	3 7/8	3.55	5 7/8	5.40	7 7/8	7.20	9 7/8	9.05
2	1.85	4	3.70	6	5.50	8	7.35	10	9.15

AVAILABLE FABRIC WIDTHS

25"	– 65 cm	44"/45"	– 115 cm	58"/60"	– 150 cm
27"	– 70 cm	48"	– 122 cm	68"/70"	– 175 cm
35"/36"	– 90 cm	50"	– 127 cm	72"	– 180 cm
39"	– 100cm	54"/56"	– 140 cm	48"	– 122cm

Cutting Fabrics and Trim

After selections are made, the fabric or trim is cut. In some stores, the fabric and notions employee helps the customer as the selections are made. The employee takes the fabric or trim selected to a cutting table, works with the customer to estimate the yardage needed, then cuts the correct amount. In other stores, the customer makes selections and then takes the fabric or trim to a cutting table where a fabric and notions employee is stationed.

At the cutting table, the following procedure for right-handed persons is usually followed.

1. Unroll estimated amount of fabric or trim from the bolt with the bolt of fabric to your left. Turn the folded edge toward you if the fabric is folded on the bolt. Experience will teach you how much to unroll.
2. Measure the specified yardage. A measuring stick is attached usually to the edge of the cutting table.
   a. Grasp the corner of the cut end of the fabric with your right hand.
   b. Pull the fabric the length of the measuring stick and place your right hand on the cut end of the fabric.
   c. Using your left hand, smooth the fabric from right to left. Be careful not to stretch or pull the fabric as it is measured. Let the fabric lie flat on the cutting table as each yard is measured.
   d. Move your right hand to your left and grasp the fabric at the yardmark.
   e. Move your right hand, holding the fabric at the yardmark, to the other end of the yardstick.
   f. Repeat steps b.-e. for each whole yard to be measured.
   g. Measure any fraction of the yard needed while holding the fabric at the yardmark with your right hand. Smooth the fabric to the desired fraction of the yard. Grasp the fabric with your left hand at that point.
   h. Reach for the scissors with your right hand and make a snip across the fold or selvage at the correct cutting point.
3. a. Cut or tear the fabric. If the table has a cutting groove, line the fabric up with the groove at the cutting point.
   b. Carefully smooth and straighten the fabric. Cut the fabric. Cut both layers of most thin and medium fabrics at once. Cut fabrics which cannot be torn, like knits, wools, synthetics, napped fabrics, and fabrics with a design that must be maintained, such as plaids. Cut one layer at a time when cutting heavy fabrics, plaids, or other fabrics with a design that must be maintained. Woven fabrics like cotton can be torn, but employers vary in their preference on tearing.
4. Fold the fabric carefully to a size that will fit into the bags used for packaging.
5. Write a ticket or slip for the purchase. The ticket or yardage slip will include at least the minimum information of price per yard. The ticket or yardage slip also may include the fabric number or width, description card, or total price. Some stores figure the total price on the cash register. A chart giving yards and fractions of yards in one direction, and price per yard in another direction, is often used to find the total price. If the chart does not include 1/3 yard fractions, the store may simply avoid cutting 1/3 yard fractions.
6. Give the customer the garment care label, if requested.

Trims are cut in the same manner as fabrics. The ends of trims which may ravel should be taped. Large quantities of lace or trim should be rolled onto cardboard and pinned for the customer's convenience. Stores may vary on details for cutting. Some stores measure exact yardage. Others allow a small amount, often a thumb's width, extra per yard. However, this practice is *not* necessary if measuring and cutting are done accurately. In fact, it reduces the amount of profit per bolt since the extra allowance may reduce the amount of fabric on the bolt by one or two yards. Some stores require the customer to purchase bolt ends of less than one yard. Some keep these small amounts to sold as remnants. Others give them to the customer at no charge. The important thing to remember is that the fabric and notions employee should know and follow the store's policies and procedures for measuring and cutting fabrics and trims.

QUESTIONS:

1. To find the fabric yardage requirement given on the pattern envelope, what four things must you know?
   a.
   b.
   c.
   d.

2. Name three of the yardage requirements besides garment fabric yardage which may be given on the pattern envelope.
   a.
   b.
   c.

3. List five types of fabric which may require extra yardage.
   a.
   b.
   c.
   d.
   e.

4. Describe two suggestions you might make to a customer who has selected fabric in a width not listed on the pattern envelope.
   a.

   b.

5. The best guide for estimating fabric yardage is the ______________________.

6. A yard is (larger, smaller) ______________________ than a meter.

7. When measuring fabric be careful not to ______________________ it.

8. If the ends of a trim ravel badly, they should be ______________________.

9. To make it easier to cut fabric straight, some cutting tables have a(n) ______________________.

10. The term referring to any napped, shaded, pile, or one-way fabric is ______________________.

ASSIGNMENTS:

I. Practice estimating yardage for specific patterns and fabrics until you can do it accurately every time.

II. Study the fabrics available at your training station. Note whether each would require the "without nap" or the "with nap" layout. Would extra yardage of the fabric be required for matching or special layout?

III. Practice your store's procedure for measuring and cutting fabrics and trim until you feel comfortable. Ask your supervisor to check your work.

GROUP WORK:

I. Compare the procedures for measuring and cutting fabrics and trims at different training stations. Which fabrics are cut? Which are torn? Are extra allowances included when measuring? Are bolt ends sold with the last yardage cut, given to the customer, or sold as remnants? Is a ticket or yardage slip made? What information is included?

II. Obtain a price conversion chart. Take turns finding the price of a specified number of yards of fabric at a specified price. Try to find the total price as quickly and accurately as you can. What fractions of a yard are given on the chart? Are 1/3 yards included?

UNIT XI-I

CLOTHING CONSTRUCTION TECHNIQUES

SUBJECT: Achieving Quality in Clothing Construction

TASK: 40. Answer customers' questions about fabrics, patterns, notions, sewing supplies, equipment, and construction techniques.

OBJECTIVES: When you finish this lesson, you should be able to

a. explain why fabric and notions employees need to know quality clothing construction techniques
b. describe the relationship of the construction of a garment to its appearance
c. list sources of information on current clothing construction techniques.

REFERENCE: Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Company, 1973. pp. 291-293.

Home sewers want their projects to turn out well. They want to achieve quality. Because new fashions, fabrics, and construction techniques are always being introduced, customers ask the fabric and notions employee many questions. To answer these questions the employee must know about clothing construction techniques.

Some employers assign fabric and notions employees the duty of constructing display garments using the season's current fabrics, patterns, and construction techniques. This requires that the employee know how to use a variety of clothing construction techniques. The following chart gives signs of quality for the construction of most garments.

Construction	*Signs of Quality*
Grainline	-Cut and stitched with grain straight -Hangs well without twisting
Staystitching	-Staystitched 1/8 inch from regular seam -Stitched in direction of grainline
Machine Stitching	-Appropriate stitch for fabric -Tension adjusted to fabric (not too tight or too loose)
Seams	-Stitched seam allowance appropriate for fabric and garment -Stitched in the proper direction to prevent stretching -Finished seam allowance edges to prevent raveling
Darts	-Tapered gradually to a point -Point of dart tied or backstitched -Pressed flat, toward the center back or center front, or down

Construction	*Signs of Quality*
Gathers, Tucks, Pleats	-Spaced evenly -Folded evenly in width -Pleats folded in correct direction for pattern
Facings	-Seam clipped and trimmed to about ¼ inch -All of the seam caught underneath the understitching -Edges finished according to fabric type
Collars	-Corners turned so points are sharp -Sides matched and balanced -Trimmed corners lie smooth -Understitched to hold collar flat -Undercollar cannot be seen
Zippers	-Blend with garment -Works freely -Stitched straight -Stitches tied off on wrong side of garment -Inserted smoothly with no bumps or puckers
Sleeves	-Ease distributed so there are no puckers -Underarm seam matched with side seam -Grainline from shoulder to elbow perpendicular to floor -Sleeve set smoothly into armhole
Waistbands	-Width even from one end to the other -Grainline straight at both ends -Adequate overlap for fastener
Machine Buttonholes	-Equal in length -Correct size for buttons
Fabric or Bound Buttonholes	-Lips equal in length and width, and closed -Rounded or squared -Made with small hand stitches along stitching lines
Buttons	-Placed correct distance from edge of garment -Attached securely -Used thread shank if required, omitted if not
Hooks and Eyes	-Hidden -Attached securely -Used neat, even stitches
Pockets	-Balanced evenly on garment -Attached securely -Pointed or curved, both sides alike

Construction	*Signs of Quality*
Cuffs	-Clipped and trimmed to prevent bulkiness -Pointed or curved, both sides alike
Hems	-Hardly noticeable hand or machine stitches -Width even all the way around -Fullness distributed equally -Correct stitch for fabric and garment
Interfacings	-Appropriate weight for fabric -Used in places that need extra firmness
Linings	-Appropriate weight for fabric -Constructed slightly smaller than outer fabric -Attached to garment with swing tacks
Underlinings	-Sewed pieces of fabric even with outer fabric -Constructed smoothly, with no puckers in seamlines -Followed same rules for staystitching
Trimmings	-Placed carefully, and sewn without being noticeable
Belts	-Stitched on-grain to avoid diagonal wrinkles -Stitched corners to a sharp point or rounded curves equally -Eyelets equal distance apart, about 1 inch, neat and finished

To keep up with the techniques required for handling the newest fabrics, read information from textile manufacturers, pattern company flyers, home sewing periodicals, women's magazines, or the family news section of your local newspaper. Take advantage of demonstrations by company representatives, sewing teachers, and other experts. Pattern companies include information on new techniques in pattern directions, flyers, magazines, and booklets. A variety of books on sewing techniques are also available. Best of all, try new techniques in your own sewing. Nothing will impress customers more than evidence of personal experience.

QUESTIONS:

1. What are two reasons fabric and notions employees need to know clothing construction techniques?
   a.
   b.
2. Give five sources of information on construction techniques.
   a.
   b.
   c.
   d.
   e.

In Items 3-10, match construction area to signs of quality construction. Place the letter of the construction area in the blank to the left of the signs of quality construction area. Use each letter only once.

Signs of Quality Construction

_____ 3. Tapered gradually to a point

_____ 4. Turned corners so points are sharp

_____ 5. Used correct size for buttons

_____ 6. Blend with garment

_____ 7. Tension adjusted to fabric

_____ 8. Hangs well without twisting

_____ 9. Width even all the way around

_____10. Finished to prevent raveling

Construction Areas

a. Collars

b. Darts

c. Grainline

d. Hems

e. Machine Buttonholes

f. Machine Stitching

g. Seams

h. Zippers

ASSIGNMENTS:

I. In any five of the sources listed in this lesson read about new construction techniques, techniques for handling new fabrics, or techniques required by current fashions.

II. Obtain information on three time- and energy-saving techniques which can be used in clothing construction.

III. Conduct a demonstration on certain areas of clothing construction for class members. Have students ask questions related to the demonstration to help the demonstrator feel at ease with questions.

GROUP WORK:

I. Attend a demonstration on clothing construction techniques presented by a home economics teacher, extension agent, sewing teacher, manufacturer's representative, pattern company representative, or other expert.

II. Develop a handout describing a new construction technique. Include step-by-step directions and illustrations. Share the handout with other fabric and notions employees, home economics students, or (with your employer's permission) customers at your training station.

UNIT XI-2

CLOTHING CONSTRUCTION TECHNIQUES

SUBJECT: Answering Customers' Questions

TASK: 40. Answer customers' questions about fabrics, patterns, notions, sewing supplies, equipment and construction techniques.

OBJECTIVES: When you finish this lesson, you should be able to

a. explain techniques for handling special fabrics
b. describe information on pattern envelope and instruction sheet
c. describe procedures for altering patterns
d. explain how to straighten fabric
e. summarize guidelines for laying, marking, and cutting fabric
f. outline steps in various clothing construction techniques.

REFERENCE: Craig, Hazel Thompson. *Clothing: A Comprehensive Study.* New York: J.B. Lippincott Co., 1973. pp. 391-407, 422-448.

Home sewers are usually well informed about the fabrics and notions they purchase. They read, attend classes and demonstrations, and learn about products from friends and through trial and error. But you should be able to tell customers more than they already know about the available fabrics and notions.

You must be prepared to present as much information as necessary to answer customers' questions. Have customers feel fabrics and examine sewing supplies, tools, and equipment. Show the customer several similar items and compare their features. Point out ways a fabric or notion can save time, energy, or money in clothing construction. Try to be brief, descriptive, and clear in your answers to customers' questions. Use as many of the customer's senses as possible: sight, smell, taste, hearing, and touch.

Customers' most frequently asked questions are about special fabrics, information on the pattern envelope and instruction sheet, pattern alterations, pattern layouts, preparation of fabric, laying the pattern, cutting, and marking. Customers often ask questions about new construction techniques or techniques they have not used before.

COMBINING TWO PATTERNS

When selecting patterns, customers occasionally find patterns they like except for one or more features which they would like to change. Perhaps the customer would prefer long sleeves on a pattern shown only with short sleeves. Maybe the neckline in the pattern is not flattering. On these occasions, the customer may ask you how to make the desired changes by combining features of two patterns.

Within each size range of a particular brand pattern, the structural body relationships of shoulder to neck, bust to waist, etc. remain the same. A size 12 bodice from one style number will fit a size 12 skirt from another style number if they both have similar styles. To achieve the silhouette preferred by your customer, it is possible to combine necklines, collars, sleeves, and other features from two different style numbers of the same brand if the structural features of the two are the same. If you are in doubt about combining features from two patterns, advise the customer to first test the proposed adaptations in muslin.

Collars and sleeves should be used from a different pattern only after careful study. Necklines of two bodice or shirt patterns should match line for line, or the collar from one cannot be used in the other. Advise the customer to interchange the collars of different styles only when the bodice or shirt pieces match closely. Also make sure that the location of the closing is the same. Bodice or shirt style is also a factor in interchanging sleeves, because the style determines the size of the sleeve cap and the amount of ease needed. The shoulder seams of the two bodices or shirts must be at the same angle, and end at the same point. The armhole curves must also be alike. Again, if in doubt, advise the customer to test in muslin first.

COMBINING TWO SIZES

Few people have perfect figures. Sometimes it is easier to use two pattern sizes rather than make major alterations on the skirt, bodice, shirt, or pants. The trick is to adjust the waistlines of the two patterns to correspond. Note the difference in the waistline measurements of the two sizes. If the customer's waistline agrees with one pattern size, the customer should adjust the other to correspond. To adjust both waists to the same measurement, determine the amount to enlarge one and reduce the other. Divide this amount among the seams and adjust each pattern piece accordingly.

Always keep center fronts and backs, and grainlines straight. Waistline darts of fitted garments may have to be adjusted so that they match when joined. You can move either the bodice or shirt, or pants, or skirt darts. Patterns without waistlines can simply be cut apart and the two sections of the two patterns taped together.

Some commercial pattern companies are now producing patterns that have a two-size range on one pattern. Instructions are included for combining sizes, such as using a size 8 bodice with a size 10 skirt.

PATTERN ALTERATIONS

Most patterns are designed and sized to fit the so-called "average" figure. However, many people simply are not "average." For the finished garment to appear well-fitted, pattern adjustments should be made before the pattern is pinned to the fabric and the garment cut. Often simple adjustments are all that are necessary, but even those required for the "problem figure" are not difficult. By making adjustments in the pattern before cutting, the customer will find that only minor adjustments will be necessary later. Pattern alterations can save the time and frustration of ripping out and altering the garment itself. Pattern adjustments are nothing to fear. *Since all patterns and fabrics are flat, any changes you make should be done in such a manner that the tissue pattern will also remain flat after it is adjusted.*

You can determine simple changes in length and width by comparing body measurements with the measurements for the pattern size. For more complex fitting problems, it is best to cut the pattern in inexpensive unbleached muslin and make adjustments on this fabric. Once the muslin has been fitted to the customer's figure, it can be used as a pattern to cut the fabric, or all the alterations can be transferred to the tissue pattern.

The home sewer may not have to make a new muslin pattern for every garment. The alterations for one garment may be the same ones needed for another. Compare the style lines to be sure. If the customer is hard to fit, it may be advisable for the customer to make a muslin for each type garment constructed. Basic pattern alterations are illustrated in the reference and in this lesson.

ALTERING MEN'S PATTERNS

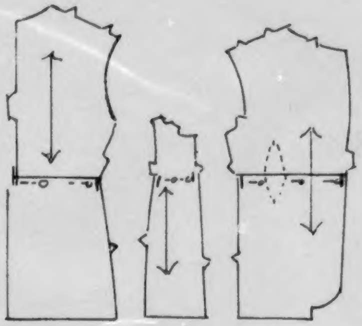
Lengthening and shortening are the two most common pattern alterations needed by men. Pattern pieces usually have a line where lengthening and shortening should be done. Other shape and width alterations may be needed by some men.

Remember: Alterations made on pattern pieces must be made on corresponding facings, interfacings, and linings.

Altering Jackets

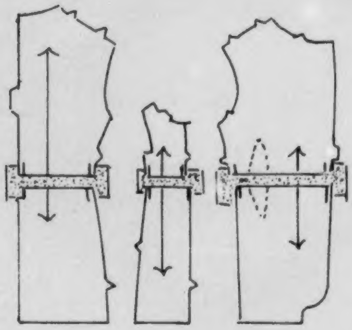
To shorten jacket body:

Use the customer's measurements to determine the amount to be shortened. Measure from the adjustment line on the pattern, and mark. Fold pattern on line provided to the line you marked. Pin or tape the fold flat. Be sure to make the adjustment on all corresponding pattern pieces.



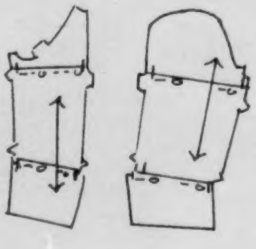
To lengthen jacket body:

Cut pattern apart on adjustment line. Place paper under the two pieces and spread the pattern pieces apart the amount needed. Keep edges parallel. Pin or tape pattern to paper. Redraw dart, seam, or cutting edges.



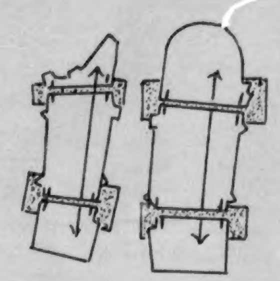
To shorten sleeves:

If adjustment of 1 inch (2.5 cm) or less is needed, shorten at adjustment line nearest wrist. If more than 1 inch (2.5 cm) change is needed, make half of the adjustment above the elbow and half below. Be sure to alter both pieces of a two-piece sleeve.



Modified from *Sewing for Men and Boys* (New York: Simplicity Pattern Co., Inc., 1973), pp. 18-23.

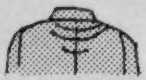
To lengthen sleeve:

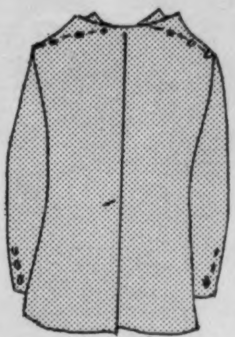


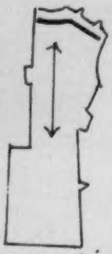
If adjustment of 1 inch or less is needed, lengthen at adjustment line nearest wrist. If more than 1 inch (2.5 cm) change is needed, make half of the adjustment above the elbow and half below. Be sure to alter both pieces of a two-piece sleeve.

Other jacket alterations are more difficult. Needed alterations can be determined more easily by fitting a muslin pattern.

For square shoulders:

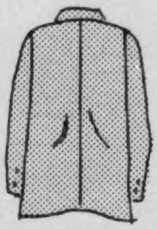


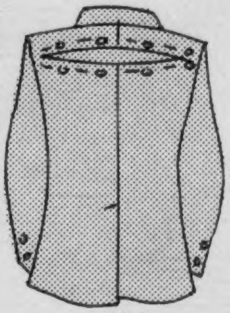


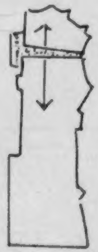


Problem: Wrinkles appear just below the collar, and pull toward shoulders.
Solution: To correct this, remove collar and open shoulder seams. Collar can be lowered as much as 3/8 inch (9 mm). Apply twill at shoulder seams at shoulder edges. It may be helpful to remove some of the shoulder padding.
Alteration: Redraw neckline and shoulder seam on back pattern piece as shown.

For round shoulders:

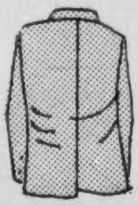


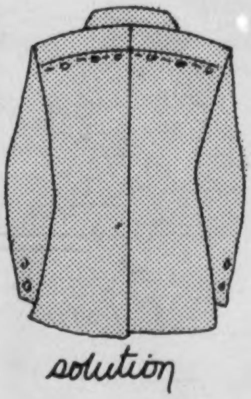


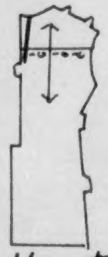


Problem: Jacket back hemline pulls up.
Solution: Slash across the back of the muslin pattern about 4 inches (10.2 cm) below neckline, starting at the center out to armhole seams. Spread, allowing hemline to hang straight.
Alteration: Slash back pattern piece from center back to armhole seamline. Spread edges to amount needed.

For erect back:



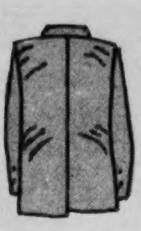


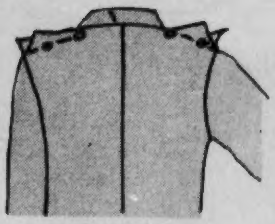


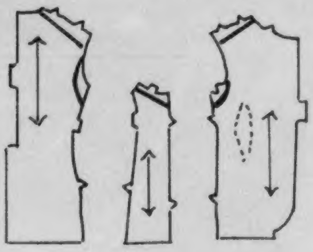
Problem: Extra length between neck and waist prevents jacket back from hanging smoothly.
Solution: Take a tuck wide enough to remove extra length, tapering to no tuck at armhole seam line.
Alteration: On pattern, cut across back just to the armhole seam lines. Lap the cut edges the amount needed to shorten; pin or tape in place. Straighten center back line as shown.

For sloping shoulders:

Problem: Diagonal or slanting wrinkles appear around the armhole.
Solution: If only a slight irregularity, this can be corrected by adding more shoulder padding. Extra fullness can be taken in at shoulder edge tapering to neckline edge.
Alteration: On back and front pattern pieces, draw new shoulder line according to the muslin pattern. Lower the underarm the same amount as that removed at shoulder edge.

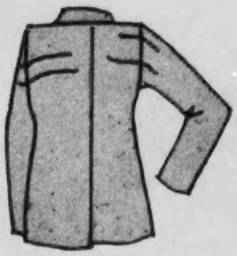

problem

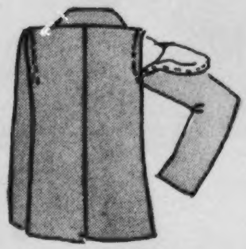

solution

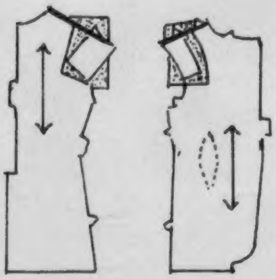

alteration

For broad shoulders:

Problem: The jacket pulls across chest, back, and top of sleeves.
Solution: The customer's shoulder length measurement is a good indication of how much to alter shoulder length on back and front pattern pieces. Use a muslin pattern for accuracy. Remove sleeve and pin new fitting line at edge of shoulder.
Alteration: Starting at the middle of the shoulder line, draw a line down about 7 inches (17.8 cm). Continue line across to armhole seam line. Cut the pattern on this line. Adjust edges at shoulder line the needed amount. Draw a new cutting line between neckline and armhole.

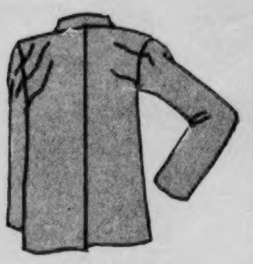

problem


solution

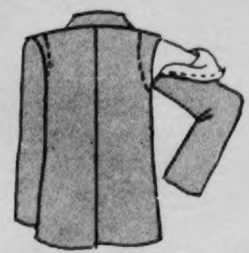

alteration

For narrow shoulders:

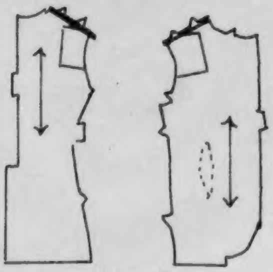
Problem: Sleeve seams will appear to fall off shoulders.
Solution: The customer's shoulder length measurement is a good indication of how much to alter shoulder length. A muslin pattern is most accurate. Remove sleeve and pin new fitting line over from shoulder edge.
Alteration: Starting at the middle of the shoulder line, draw a line down about 7 inches (17.8 cm). Continue line across to armhole seam line. Cut the pattern on this line. Take in extra width at shoulder line the needed amount. Draw a new cutting line between neckline and armhole.



problem



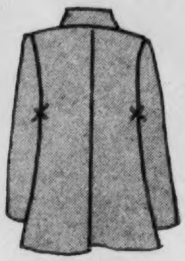
solution



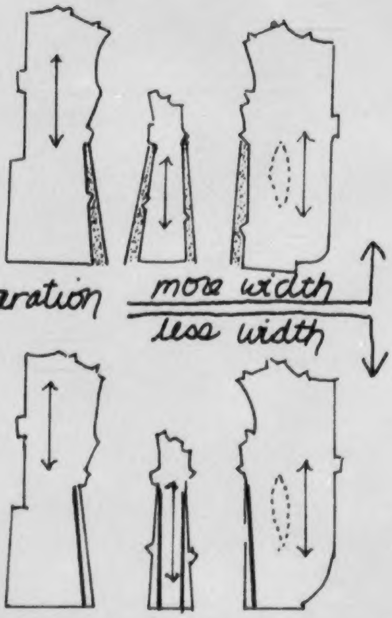
alteration

For body contour change:

Problem: Lower portion of jacket too wide or too narrow.
Solution: Waistline and hipline adjustments are made at the side seams. Check customer's measurements for an indication of the amount to take in or let out. Test the amount on muslin and pin or let out at side seams, starting 3-4 inches (7.6 - 10.2 cm) above the jacket waistline. Remember that the fabric may need more ease than the muslin.
Alteration: Make an adjustment of ¼ the total amount of each of the four side seams, starting 3-4 inches (7.6 - 10.2 cm) above the jacket waistline. This means you will be adjusting each seam line 1/8 of the total amount. For instance, a total adjustment amount of 2 inches (5 cm) would mean a 1/4 inch (6 mm) adjustment at each seam line.



problem



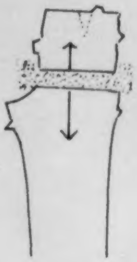
alteration

Altering Pants

Adjusting the crotch is the most important step in constructing well-fitting pants. To determine a customer's crotch depth, subtract the inseam measurement from the outseam measurement. Measure this distance from the waistline seam to the crotch line on the back pattern piece as shown. This should equal the customer's crotch depth. If the measurements are not the same, adjust by lengthening or shortening the pattern.

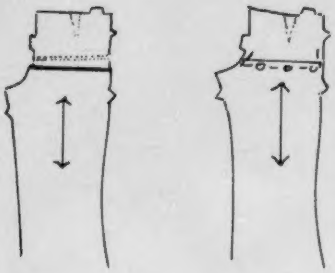
To lengthen crotch:

Cut pattern on alteration line. Place paper under the two cut edges, and spread the needed amount. Keep the grainline straight and the cut edges parallel. Pin or tape pattern to paper. Adjust front piece the same length. Mark new fly placement.



To shorten crotch:

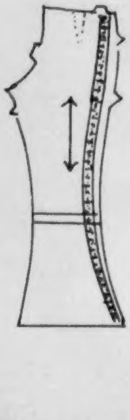
Measure from the alteration line the amount to be shortened. Draw a line across the pattern. Fold pattern on the printed line up to the drawn line, keeping grainline straight. Pin or tape the fold flat. Adjust front piece the same length. Make new fly placement.



Other pants alterations include adjusting the outseam, the circumference, or buttocks; or allowing for a protruding abdomen. Follow the directions below to make these pattern alterations.

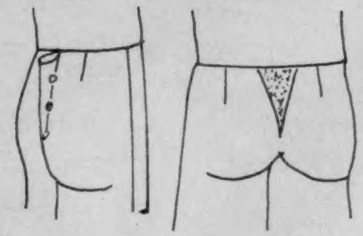
To adjust outseam:

Measure the side seam of the pattern from the waistline seam line to the hemline. Compare this measurement with the customer's measurement plus the hem depth. The difference is the amount to be shortened or lengthened. Lengthen or shorten on the printed line of the pattern between the crotch and lower edge of the front and back. Follow the same procedure for lengthening and shortening the crotch.



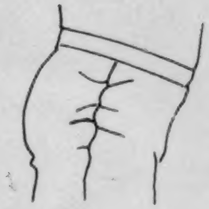
For circumference:

If too loose or too tight, adjust at center back seam by taking in or letting out. The pattern has an extra wide seam allowance at center back for this purpose. This is one alteration that may be made easily in a completed pair of pants if a person loses or gains weight.

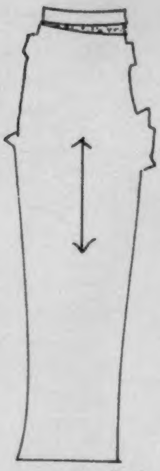


For protruding abdomen:

Problem: This figure causes the side seam to pull forward.
Alteration: Add fabric to the front by cutting across pattern to the side seam about 2 inches (5 cm) below waistline seam. Place paper under cut edges and spread the needed amount. Draw new cutting line as shown. Make new markings for fly.



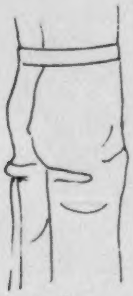
problem



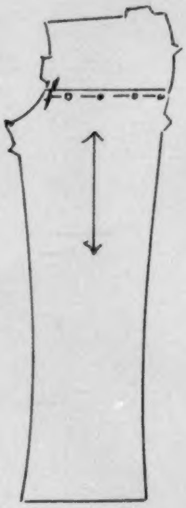
solution

To adjust buttocks:

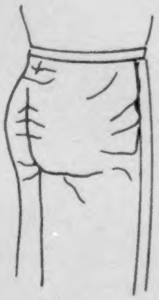
Problem: Figure may have too much or not enough fullness in the buttocks.
Alteration: Add or eliminate fabric to back seam by cutting across pattern to side seam. Spread edges if more fabric is needed. Overlap edges if fabric needs to be taken in. Redraw cutting lines.



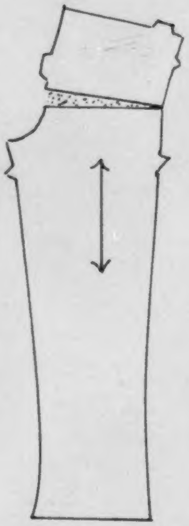
problem



alteration



problem



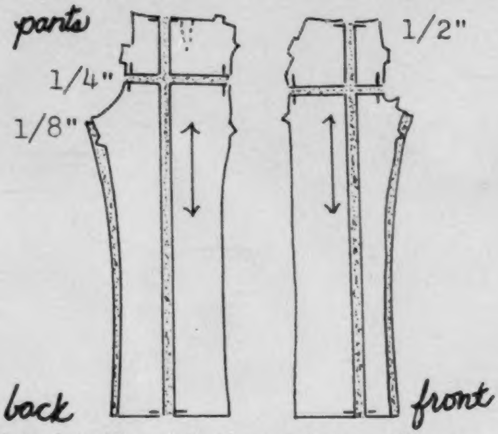
alteration

ENLARGING A PATTERN

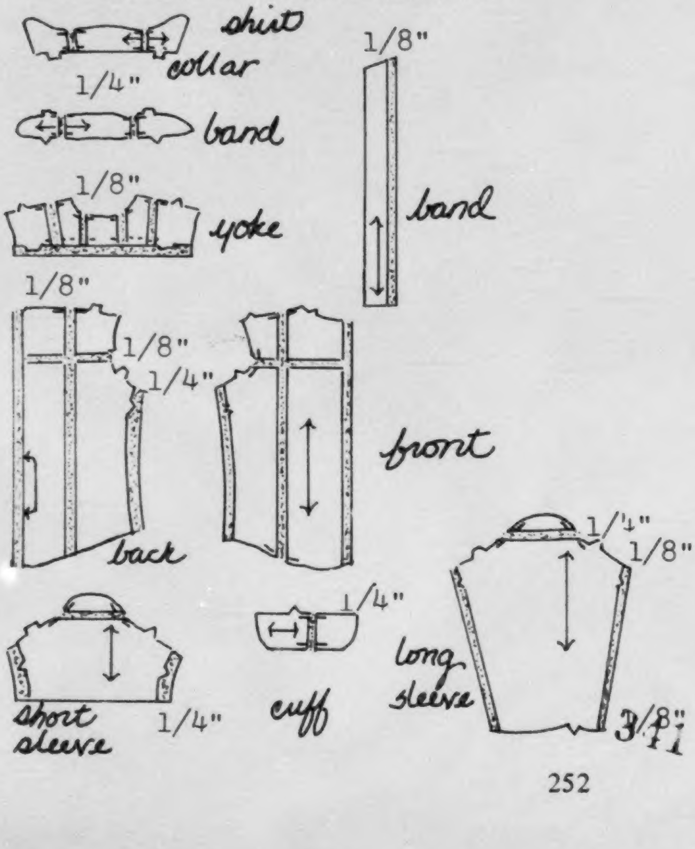
If patterns are not available in a size as large as what the customer needs, a jacket or shirt pattern can be enlarged up to three sizes, and pants patterns up to two sizes. The altered pattern should be made first in an inexpensive test copy of muslin before expensive fabric is used.

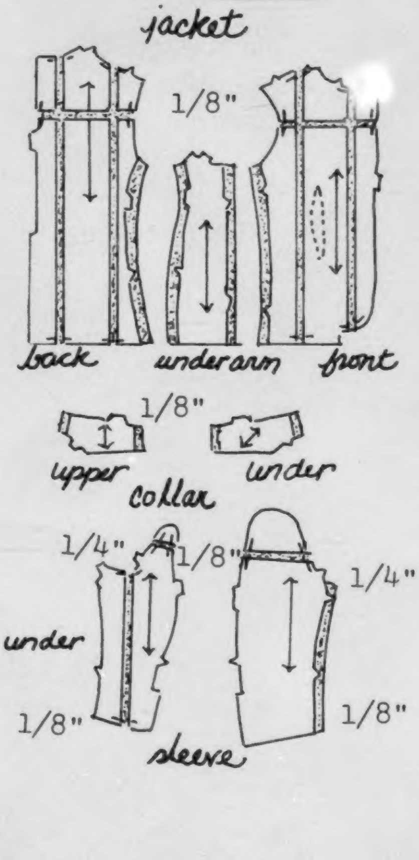
Draw a line across the pattern where length is needed. Cut along line, and spread the needed length. Follow diagram for adding the pattern circumference. Draw lines parallel to the grainline as indicated and cut apart; spread pattern amount shown at each point. Use crosswise lengthening lines as guides in placing all pieces in line. Make corresponding alterations on waistbands, facings, interfacings, and linings.

To enlarge the pants pattern one size, add 2 inches (5 cm) at the waist and hips, 1¼ inches (3.1 cm) to each leg, and ¼ inch (6 mm) to crotch depth. For a two size enlargement, double the amounts.


pants
1/2"
1/4"
1/8"
back
front

To enlarge the jacket or shirt pattern one size, add 2 inches (5 cm) to the total circumference and 1/8 inch (3 mm) in length as shown. To enlarge the pattern two sizes, double the amounts; for a three size enlargement, triple the amounts.


shirt
collar
1/4"
band
1/8"
yoke
1/8"
band
1/8"
1/8"
1/4"
front
back
short sleeve
1/4"
1/4"
cuff
long sleeve
1/4"
1/8"
3/8"


jacket
1/8"
back
underarm
front
1/8"
upper
collar
under
1/4"
1/8"
1/4"
under
1/8"
1/8"
sleeve

ALTERING CHILDREN'S PATTERNS

Most alterations can be made in children's clothes by following the techniques for altering patterns for men and women. Length and circumference alterations are the most common.

Because children grow rapidly, the customer may want to add growth features to the children's garments. The following features are easily incorporated into patterns for children's garments.

To provide for growth in height:

1. Include deep hems or tucks at the bottom of sleeves and garment. Hems can be as deep as 5 inches.
2. Add tucks at the waistline of dresses and trousers to lengthen the upper part of the dress or lengthen the crotch.
3. Use adjustable long straps on jumpers, sundresses, and overalls.
4. In the yoke, add crosswise tucks which can be released as the trunk of the body lengthens.
5. Make shirts and blouses extra long.

To provide for growth in width:

1. Use cap, raglan, or kimono sleeves rather than set-in sleeves.
2. Add tucks, pleats, or gathers at shoulder line.
3. Include large underarm or leg seams to let out as needed.

You can also add *self-help features* to many children's garments to encourage independence in dressing:

1. Long front openings, located for easy reach, are easier to handle than back or side openings.
2. Simple styles are easier to manipulate than complicated ones.
3. Large buttons or fasteners are easier to manage than small ones.
4. Ample armholes, sleeves, and neck holes make garments easier to get into.
5. One-piece garments are easier to put on than two-piece ones.
6. The backs and fronts of garments should be easily identified. In pants, identify the front or the back in some way.
7. Avoid separate belts since these cause problems when dressing. A set-in belt or cording is better.

QUESTIONS:

1. Explain the techniques for handling each of the following special fabrics.
   a. Napped

   b. Polished cotton

2. List five kinds of information that are found on the pattern envelope and instruction sheet.
   a.

   b.

   c.

   d.

   e.

3. How many sizes can each of the following types of men's patterns be enlarged successfully?
   a. Pants
   b. Jacket or shirt

4. Give four guidelines for placing and pinning a pattern.
   a.

   b.

   c.

   d.

5. List three methods for marking fabric.
   a.
   b.
   c.

6. List five ways to provide room for growth in children's garments by altering patterns.
   a.

   b.

   c.

   d.

   e.

7. Most alterations involve changes in ______________________ or ________________.

8. Why are an individual's exact measurements needed before cutting out a pattern?

9. How can you determine whether a piece, such as a collar, sleeve, or skirt from one pattern, can be used in another?

10. Describe one method for checking to see if the fabric is on-grain before cutting.

11. When should a fabric be preshrunk?

12. Describe the procedure for cutting and joining a true bias.

13. Describe how to use a pin to make a thread shank while sewing on a button.

14. Explain how to clip concave and convex curves.

15. The most important pattern adjustment in constructing pants is ____________.

ASSIGNMENTS:

I. Collect fabric samples of special fabrics. Mount fabric samples in a notebook with descriptions of techniques for handling each type of special fabric.

II. Examine several patterns to become familiar with the information found on the pattern envelope and instruction sheet.

GROUP WORK:

I. For one week, make a list of questions customers ask you. Make slips of papers including the questions asked each fabric and notions employee in your class. Take turns drawing and answering questions aloud to gain practice in answering the kinds of questions customers ask. Use references to find answers when necessary.

II. Invite a fabric store department manager to talk with you about the kinds of questions customers ask. How should you answer these questions? How much information should you give? When should you take time to show the customer how to do a technique? If you can't answer a question, what should you do?

UNIT XI-3

CLOTHING CONSTRUCTION TECHNIQUES

SUBJECT: Constructing Display Garments

TASK: 41. Construct display garments.

OBJECTIVES: When you finish this lesson you should be able to

a. explain how to select patterns, fabrics, and notions for display
b. describe how to use the unit method of construction in making display garments
c. explain the importance of selecting appropriate construction techniques for making display items.

REFERENCE: Craig, Hazel Thompson. *Clothing: A Comprehensive Study*. New York: J.B. Lippincott Co., 1973. pp. 409-412.

Display garments in a fabric store or department may be changed every six to eight weeks or once every season. New garments are needed four to eight times each year. A store may need as many as 25 new garments each time the displays are changed–more than 100 garments each year!

Who makes the garments displayed in the fabric store or department? What happens to the garments when the display is taken down? Display garments may be constructed by store employees or by a person hired by the store. The garments may be made for the person constructing them or for family members, or for sale in the store after the display is taken down. If the garments are not sold, they may be donated to charity.

How are the patterns, fabrics, and notions used for display garments chosen? Usually, the store manager, or the person who will construct the garment, selects a featured pattern for the season. A *featured pattern* is one that is shown in the pattern company's flyer or seasonal magazine. An appropriate fabric for the pattern is then selected. It should be a new fabric for the season in a "fashionable" color. If the display garment sewer makes the selections, the store manager usually approves them. Notions needed for the garments are then chosen.

If the garments are constructed for personal or family use, the store usually provides only the fabric and supplies. Display sewers may be paid an hourly wage for constructing display garments if the garments are later sold. The store provides the fabric and notions. Garments constructed for sale are usually placed on a special rack in the store after they are taken off display, tagged with the pattern number, size, and price, and sold to the public.

Another, less popular, means of obtaining display garments is through textile manufacturers. When a shipment of new fabrics is sent, the company sends completed display garments constructed from pieces of the fabric. Stores using these garments usually display them for an entire season unless a pattern is discontinued, or until all of the fabric is sold. At the end of the season, these garments are sold to the public. Garments obtained in this way are produced in mass quantities, and the construction techniques may be poor since many shortcuts must be taken to save time.

To be effective, display garments should be constructed from patterns, fabrics, and colors for the season. A central theme may be used throughout the store or within one area of the store. For example, in a fall season display, garments might be constructed in shades of wine and navy from a variety of fall fabrics such as the newest wide-wale corduroy, wool tweeds, or velvets. The prints might include plaids and menswear designs which are in fashion for the season. If patterns for the season feature mostly tailored suits and shirt dresses, these patterns would be chosen for the display garments. Christmas displays may be added later to feature holiday colors, children's sleepwear, party clothes, holiday wedding attire, and Christmas crafts.

Although speed is important in constructing display garments, the garments can be an incentive to customers to try the featured fabrics and patterns only if they are well-done. If display garments are poorly constructed, customers may be discouraged from using the featured pattern or fabric.

Customers often check the construction details of display garments before deciding to attempt the pattern. Therefore, the display garment should follow the pattern fairly closely. If it does, it provides a good resource for the fabric and notions employee to use in describing construction details and answering customers' questions. Quality of construction is important especially if the garments are used also in classes and fashion shows sponsored by the store.

QUESTIONS:

1. How often are display garments in fabric stores and departments usually changed?

2. Who makes the garments displayed in fabric stores or departments?
   a.

   b.

   c.

3. What happens to display garments when the display is taken down?
   a.
   b.
   c.

4. How are the patterns, fabrics, and notions used for display garments chosen?

5. Why is it desirable for display garments to be well-constructed?

6. Give three advantages of using the unit method of construction for making display garments.
   a.

   b.

   c.

ASSIGNMENTS:

I. Ask your training sponsor to explain how display garments are made and disposed of at your training station. Who makes the garments? How long are they displayed? How are the patterns, fabrics, and notions selected? How are the garments disposed of after the display is taken down?

II. Plan the display garments for your training station for the coming season. Ask your training sponsor to check your plan and make suggestions for improvements.

III. Ask your training sponsor for permission to make a display garment for the next season's display. Refer to construction techniques described in Unit XI-2, Answering Customers' Questions, if needed. Use the method of construction to speed your work.

GROUP WORK:

I. Compare procedures for obtaining and disposing of display garments at several different fabric stores and departments. How are the patterns, fabrics, and notions for display garments selected? Who makes the garments? Are display garment sewers paid? How long are the garments displayed? How many new garments are constructed for each new display? What happens to the garments after the display is taken down?

II. Visit a fabric store or department to observe the display garments. Are the patterns ones featured for the current season? Is the fabric currently available in the store? Are the display garments coordinated throughout the store or department by color, fabric, type garment, season, or theme? Is the quality of construction used in the display garments acceptable? Would the garments displayed encourage the customer to buy?

UNIT XII-1

FASHION PROMOTION

SUBJECT: Promoting Fashions

TASKS: 42. Help develop the store's fashion promotion program.

OBJECTIVES: When you finish this lesson, you should be able to

a. identify ways of promoting fashion
b. describe the benefits of fashion promotion
c. cite ways the retailer uses media for fashion promotion
d. describe characteristics of a well-planned promotion program
e. differentiate between advertising, publicity, and public relations
f. explain how the promotion budget influences fashion promotion decision.

REFERENCE: Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974, pp. 141-148, 67-73.

The apparel and accessories employee needs to understand fashion promotion and its elements. *Fashion* or *sales promotion* includes all of the activities used to stimulate the sales of apparel and accessories. Promotional activities can include public relations, publicity, advertising, displays, and personal selling. *Public relations* includes all of the efforts to develop good will toward the store. *Publicity* is any free coverage of the store or its merchandise by the media. *Fashion advertising* is any paid presentation of apparel and accessories or store services which is not personal. *Fashion display* is an exhibit of fabric, notions, apparel, or accessories on the floor or in the window of the store. *Personal selling* involves the face-to-face presentation of fabric, notions, apparel, or accessories by a salesperson. However, not all stores consider personal selling a part of sales promotion.

The apparel or fabric store's promotion efforts may include newspaper ads, radio or television ads, store and window displays, fashion shows, or educational programs. All these activities help to bring customers into the store so that personal selling can take place.

The store's sales promotions may be handled by a person or by a department, depending on the store. In smaller stores, a single person may do all of the sales promotion activities, perhaps with the help of outside experts. In medium to large stores, the sales promotion division is responsible for promoting sales through advertising, display, and publicity. Some stores have a separate public relations office, which works closely with the sales promotion division. The goal of public relations is to create good will for the store.

If the sales promotion staff is large, it may be divided into several groups, each handling activities. The division head is usually the sales promotion manager or vice president. Separate groups may be headed by an advertising manager, display manager, or special events manager. Sometimes advertising is a separate department.

In a shopping center, the merchants may combine their efforts for some promotion activities, such as sponsoring a Santa Claus, an arts and crafts exhibit, a petting zoo, or a sidewalk sale. When these events are advertised, the name of the shopping center is used since the activities are designed to attract customers to all of the stores in the shopping center.

The store management makes sales promotion policies and identifies the goals of sales promotion. The management decides on the form of advertising, including use of a store logo, amount and type of artwork, type of layout, and the image to be presented. Management sets the budget for sales promotion, usually in terms of a percentage of net sales. The management decides what media to use for sales promotion, and assigns responsibility for that. Management also plans the calendar of events for promotional activities.

The nature of the business helps to determine the promotional activities used. To ensure that promotional activities coordinate and that they fit the store's image, the sales promotion department makes the final decision about where, when, and how merchandise is promoted.

QUESTIONS:

1. Define sales promotion.

2. Name the five main types of promotional activities used by fabric and notions and apparel and accessories stores.
   a.
   b.
   c.
   d.
   e.

3. Explain the differences between advertising, publicity, and public relations.
   a.
   b.
   c.

4. List five uses of sales promotion activities.
   a.
   b.
   c.
   d.
   e.

5. List seven elements included in a sales promotion plan.
   a.
   b.
   c.
   d.
   e.
   f.
   g.

6. Describe how the sales promotion budget figure is set.

7. Name and describe the two types of special sales.
   a.
   b.

8. List five categories of special events which might be used by an apparel and accessories store for sales promotion or publicity. Give three examples of events in each category.
   a.
   b.
   c.
   d.
   e.

9. The money allocated for sales promotion is called an ______________________________.

10. The device used for the long-range planning of sales events over a period of a year or a season is the ____.

ASSIGNMENTS:

I. Obtain a copy of the current sales promotion calendar for the store where you are employed. What period of time does it cover? What is the next event on the calendar? What percentage of anticipated sales is planned for promotional activities?

II. Make a scrapbook of one promotional event at the store where you are employed. Include copies of newspaper advertisments, transcripts of radio advertisements, a description of what was shown on the television screen, and a transcript of what was said. Make pictures of posters, window displays, floor displays, and signs used to advertise the merchandise. Did the store get any free publicity about the event? If so, include a copy or a description.

GROUP WORK:

I. Make a list of the special events used to attract customers to the stores where you are employed. Which special events are used most commonly? Which do you feel are most unique?

II. Collect examples of publicity and public relations activities used by stores in your community. What types of activities were included?

UNIT XII-2

FASHION PROMOTION

SUBJECT: Planning Fashion Promotions

TASKS: 43. Help plan, carry out, and evaluate the store's advertising.

OBJECTIVES: When you finish this lesson, you should be able to

a. explain the purposes of advertising
b. give examples of factors affecting an advertising budget
c. determine factors to consider when planning various types of promotions
d. select the most appropriate advertising media for merchandise to be advertised.

REFERENCES: Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. 74-78, 115-130.

Mathisen, Marily Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 190-197.

Advertising is valuable to both the retailer and the consumer. Advertising permits the retailer to publicize the store and the goods available. It lets the consumer know what products are available and where to find them.

The retailer may advertise in order to sell merchandise or to build the store's reputation. One retailer may advertise a special sale, a new collection of spring fabrics, or the arrival of winter coats. Another retailer may prefer to emphasize the store's name and reputation rather than specific merchandise. This retailer may emphasize the store's excellent service, convenient location, and consistent high standards.

PLANNING THE STORE'S ADVERTISING

To be successful, advertisements must be planned in advance and coordinated with the store's promotional policy. Advertisements must be scheduled and budgeted. The store must decide what merchandise to advertise, the type of customers to reach, and which medium to use–newspaper, television and radio for example.

Sources of Information

In planning the store's advertising, the retailer must consider all the information. Retailers often refer to scrapbooks of past ads and records of their results to plan future ads which could be advertised. The retailer must consider conditions inside and outside the store. Advertising must be planned to fit the management's goals. The retailer must be aware of promotions planned by manufacturers, publications, and competitors. The retailer must also keep up with the experience of other retailers, and with information available from the store's resident buying office, the National Retail Merchants Association, trade publications, and the merchandising division of the store.

Uses and Purposes of Advertising

Advertising has a variety of uses and purposes including:

Uses	*Purposes*
Preselling merchandise	To interest customers in a product before they enter the store
Introducing merchandise	To tell the customer about new merchandise
Familarizing customers with merchandise	To inform customers about products and services and their uses
Reminding customers about merchandise	To remind customers about the availability and benefits of a product
Reaching different groups of customers	To appeal to a new age group, ethnic group, neighborhood, etc.
Increasing sales	To persuade customers to come to the store in order to create interest in a particular product or to appeal to a desire or need
Promoting the store's image	To reflect what the store is like
Building customers' good will	To emphasize that the store is geared to the customers' needs; to show that the store is a part of the community

What to Advertise

Most frequently stores advertise their best sellers. Stores also advertise to meet their customers' interest for seasonal or local events.

Where to Advertise

Stores advertise in a variety of media–newspapers, telephone directories, radio, television, direct mail, and novelties. Each type of advertising has advantages and disadvantages. Newspaper ads reach the largest audience for the least amount of money and can be changed quickly. Radio spots are inexpensive to produce and can be changed frequently, but do not permit visual presentation of merchandise. Direct mail can be effective if the mailing lists are chosen carefully. Television commercials require the services of specialists, are expensive to produce, and are difficult to change. Because many Americans depend on television for entertainment and communication, however, many retailers feel the expense and time are worthwhile.

In choosing the advertising medium for a particular ad, the retailer must consider the advantages and disadvantages of each in terms of

1. the number of prospective customers reached for the cost.
2. how the medium fits the budget.
3. reaching the intended market without waste coverage.
4. presenting an adequate selling message.
5. illustrating the merchandise or service.
6. producing the advertisement.
7. changing the copy message.
8. repeating the selling message.
9. fitting the store's image.
10. the effect on public relations.

When to Advertise

Although owners and managers of many small to mid-sized businesses plan their advertising from week to week, advertising is more effective when planned for a longer period of time. Plans should be made for at least six months at a time. Apparel and accessories, and fabric and notions plans are usually made seasonally for spring, summer, fall, and winter. Checking past sales records helps to identify when and how often to advertise.

Retailers should stay alert to the world around them for advertising ideas. Unusual weather may stimulate ads for umbrellas, raincoats, winter coats, warm boots, bathing suits, or sundresses. An important visitor from China might create interest in kimonos and Chinese fans. A fad such as embroidered pockets on jeans can be exploited through advertising. Football season is a good time to advertise spectator clothing in the home team's colors. Summer sports provide a good theme for advertising polo shirts, shorts, tennis wear, and bathing suits. Unexpected publicity about the store sponsoring a Western art exhibit might be tied in with ads for Western wear.

ADVERTISING BY THE SMALL STORE

Advertising is handled on a less formal basis in small stores where there is no advertising specialist. Even in the smallest shop, however, good management demands that advertising be planned in advance. Usually one person, often the owner or manager, is responsible for planning advertising in the small store. This person needs to develop some guidelines as to what is to be spent, the media to be used, the merchandise to be advertised, and the intended outcomes.

A record of ad results should be kept so that past experience can guide future decisions. Often all that is needed is a scrapbook of ads that have been run with a few notes about the costs and results.

Small stores often take advantage of help in writing copy or laying out ads provided by the local media. Some stores use the services of *advertising agencies,* firms that create, prepare, and place ads for a fee. Attractive window displays and interesting interiors help to attract customers. Free gifts often draw customers. Sometimes something unusual or dramatic can be used effectively to advertise the small store.

The store with no staff advertising expert or agency often finds that many aids for constructing ads are available free or at little cost. Manufacturers may provide photographs or sketches of their garments, or suggested copy layouts, *mats,* to assist in the preparation of retail ads. These dealer aids often can be obtained by the retailer during a trip to market.

The small retailer must plan carefully to make effective use of a small advertising budget. A theme, such as the store's anniversary, harvest specials, or Valentine's Day can help to attract new customers, inform customers of the apparel and accessories available, and stimulate interest in merchandise. Small stores advertise most frequently in the local newspaper or on a local radio station.

Direct mail is often used effectively by smaller stores. Also used are enclosures, display cards, package enclosures, and "as advertised in" posters supplied with bill statements by consumer magazines.

QUESTIONS:

1. List two factors which influence an editor's decision to print publicity materials.
   a.

   b.

2. To increase the likelihood that publicity material will be used, the publicity director should
   a.

   b.

3. Define *advertising.*

4. List three objectives of retail advertising.
   a.

   b.

   c.

5. Who selects the themes, ideas, and products to be advertised by the retail apparel and accessories store?

6. Who selects the media and coordinates and schedules the production of advertising in the retail apparel and accessories store?

7. Identify and describe the two types of advertising.
   a.

   b.

8. List three characteristics common to successful advertisements.
   a.
   b.
   c.

9. Describe the following types of advertising message themes.
   a. Single item ad –
   b. Assortment ad –
   c. Theme ad –
   d. Departmentalized ad –

10. List five factors which may influence a store's advertising budget.
   a.
   b.
   c.
   d.
   e.

11. List the two types of advertising plans.
   a.
   b.

12. List five advertising responsibilities buyers are assigned.
   a.
   b.
   c.
   d.

13. Give three sources of information for planning advertising.
   a.
   b.
   c.

14. Give five uses of advertising.

    a.

    b.

    c.

    d.

    e.

15. The planned publicity of a retail store is called a(n) ______________________________.

16. A schedule of the advertising the store plans to use is called a(n) ______________.

17. When a manufacturer pays a retailer for a portion of the advertising featuring the manufacturer's product this is referred to as ____ advertising.

18. Placing a leaflet on a store counter is an example of ____________________________ advertising.

19. Sending a leaflet through the mail is referred to as ____________________________.

20. An independent firm that creates, prepares, and places ads for a fee is called a(n) ____.

21. Advertising aids available to the retailer free or at little cost from producers and suppliers are called ____.

ASSIGNMENTS:

I. Divide a page into five columns. In the first column, *Departments*, list the departments in the store where you are employed. Write the headings, *Fall, Winter, Spring,* and *Summer,* in the remaining columns. Under each season, list at least one item each department in the first column might advertise.

II. Interview your training sponsor or other appropriate person to obtain the following information about the store where you are employed: persons involved in preparing the advertising budget, how far in advance the overall advertising budget is planned, method of budgeting used, how the store's expenditures for advertising compare with the national average for similar businesses, suggestions for preparing an advertising budget. Also obtain information regarding the store's primary purpose in advertising, goods and services usually advertised, types of potential customers to whom the ads are directed, and procedures for planning special events advertising. Finally, make a list of the resources used by the store in preparing its advertising.

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GROUP WORK:

I. Ask three of your friends the following questions: What was the last clothing purchase you made? How did you know where to get that item? How did you know that the place you bought the item was offering it at a fair price? Share your friends' responses with other apparel and accessories employees. Make a chart summarizing the results.

II. For one week keep a record of all the advertisements you see for apparel and accessories or fabric and notions. Include newspaper, radio, and television ads. Collect samples of direct advertising used by stores that sell apparel and accessories or fabric and notions in your community. Try to find samples of letters, folders, broadsides, envelope stuffers, post cards, booklets, brochures, sacks, etc. Sketch or photograph outdoor advertising used by stores that sell apparel and accessories or fabric and notions. Share the information with other apparel and accessories employees. Use the samples you collected to develop a bulletin board in your classroom.

III. Plan a publicity promotional campaign for an FHA/HERO activity. Make a budget. Identify available resources. Include a variety of promotional devices in your plans.

UNIT XII-3

FASHION PROMOTION

SUBJECT:	Coordinating Fashion Promotions
TASK:	44. Participate in the store's promotion efforts.

OBJECTIVES: When you finish this lesson, you should be able to
a. plan advertising requests
b. examine advertising proofs
c. associate advertising media with sales
d. distinguish between different types of appeals
e. prepare for sales promotions following guidelines.

REFERENCES: Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. 131-140.

Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 186-190, 200-204.

Careful coordination of employees is essential to the success of sales promotions. Persons in advertising, display, merchandising, and sales must work together. The buyer must find items suitable for special promotions, suggest promotional ideas, and provide product information for sales promotions. The advertising department develops the advertisement and sends it to the media. The media may prepare proofs which are sent to the buyer and to the art and production departments. The advertisement is then printed or aired. Before the merchandise is advertised, the buyer must be sure the advertisements are coordinated with store and window displays. The buyer works with the display department to ensure proper presentation of the merchandise. The buyer is responsible for ordering appropriate signs and for arranging for displays of the merchandise. Some stores mount tear sheets, or clippings, of each day's ads on walls in or near elevators, escalators, restrooms, and other areas of heavy customer traffic. Each department usually exhibits its current ads on its own selling floor where customers may see them. Finally the sales staff must know about the advertisements.

GOVERNMENT REGULATION OF ADVERTISEMENTS

Statements made by retailers about their merchandise are regulated by law. In addition, agencies like the Better Business Bureau work to raise the standards of advertising by voluntary action. Better Business Bureaus have been organized in many cities by newspapers and businesspersons to stamp out unethical selling practices and misleading ads.

The federal government through the Federal Trade Commission (FTC) has set up trade-practice rules for advertising and selling the products of many industries. These rules are legally enforced. The Textile Fiber Products Identification Act requires that the fiber content of most textile products be disclosed to the buyer on labels and in advertising. Federal laws also govern the labeling of wool products and furs.

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In recent years government agencies have increased their efforts to assure that consumers are protected properly from harmful and hazardous merchandise; and that they are properly informed through labels, packages and advertising about the products they buy. More information on government regulations is included in Unit IV-6.

QUESTIONS:

1. Give three tests to use in selecting merchandise for advertising.
   a.

   b.

   c.

2. The reasons people buy are referred to as ________________________________.

3. The means used to motivate the customer to make a purchase is referred to as the ________________________________.

4. Explain the difference between factual and emotional appeals.
   a. Factual appeals–

   b. Emotional appeals–

5. Name three elements which advertisements may contain.
   a.
   b.
   c.

6. Give three things that reading matter in an advertisement may include.
   a.
   b.
   c.

7. An attractive layout follows the art principles of ________________________, ________________________________, and ________________________________.

8. Summarize the steps in preparing an advertisement for printing reproduction.

9. For newspaper advertising, an advertising request is usually completed __________ __________________ weeks before an ad is scheduled.

10. Give three types of information included on an advertising request.
    a.
    b.
    c.

11. List three responsibilities of the buyer in preparing for an advertisement.
a.

b.

c.

12. Copies of ads before they run in the newspaper or magazine are called ______________
______________________________.

13. List six elements to check on an advertising proof.
a.

b.

c.

d.

e.

f.

14. Window displays should carry the same ______________________________ as current newspaper, radio, or television ads.

15. What can be done to aid customers in finding advertised merchandise in the store?

16. Many sales are lost because the buyer or department manager failed to tell the salespeople about ____.

17. Identify four types of information required on an advertising report.
a.

b.

c.

d.

18. List five advertising responsibilities of a salesperson.
a.

b.

c.

d.

e.

ASSIGNMENTS:

I. Work with a buyer at the store where you are employed to learn how an advertising requisition is completed. Make a list of the steps from the time the requisition is begun until the ad appears in the media. To whom is each responsibility assigned? Help to complete an ad response sheet for the advertisement.

II. Ask your training sponsor to explain your advertising responsibilities. What is the procedure for informing employees about advertisements?

GROUP WORK:

I. Cut out 10 printed advertisements from apparel and accessories stores in your community. Find, circle, and label the headline, copy, illustration, price, and logo in each advertisement.

II. Listen to and evaluate 10 radio and television advertisements by apparel and accessories stores in your community. For each ad answer the following questions:

Is the product presented from the customer's point of view?
Is there a single recognizable theme?
Is the product effectively demonstrated?
Is the product described or shown as the customer would use it?
Does the ad quickly get the listener's or viewer's attention?
Does the ad keep the listener's or viewer's interest?
Are the elements of an ad included?
Is the business and/or product mentioned more than one time during the ad?
Is the source of the product clearly indicated?
Is there a request for action on the part of the customer?

UNIT XIII–I

FASHION DISPLAY

SUBJECT: Display Planning

TASKS: 45. Help plan, set up, maintain, and evaluate store and window displays.

OBJECTIVES: When you finish this lesson, you should be able to

a. define display
b. describe the function of the display department
c. explain the importance of display coordination
d. describe common types of displays
e. plan displays of apparel and accessories for store window, interior, walls
f. select appropriate merchandise for displays
g. select materials and tools for building displays.

REFERENCES: Tolman, Ruth. *Fashion Marketing & Merchandising*. Bronx, New York: Milady Publishing Corp., 1974. pp. 169-170, 197-200, 207-214.

Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: McGraw-Hill Book Co., 1979. pp. 211-217.

Like good advertisements, good displays sell merchandise. Both are methods of sales promotion used widely by retailers of apparel and accessories. Both advertisements and display attract attention and make customers want to learn more about the merchandise or service. Unlike advertising, display has the advantage of reaching customers when they are near or inside the store. Effective displays often create buying impulses which result in sales. Window displays entice customers into the store. Interior displays guide customers to specific departments and interest them in specific merchandise.

VISUAL MERCHANDISING

Another term sometimes used instead of display is *visual merchandising*. Visual merchandising is everything a merchandiser plans for customers to see as they enter and move about the store. The visual impression that customers receive of a store is influenced by:

building design
building layout
lighting
wall colors
floor coverings
fixtures
arrangement of aisles
merchandise
displays
signs
fitting rooms
wrappings (bags and boxes).

The way a store presents itself visually indicates how the firm attracts and serves customers.

DISPLAY PURPOSES

Display is an important part of visual merchandising. It must sell merchandise and project the store's image. Displays can be useful for several reasons:

1. To sell merchandise
2. To create a desire to purchase by showing merchandise attractively, by making it easy to identify, and by placing it where shoppers can touch it whenever possible
3. To promote the sale of specific merchandise by showing it to customers
4. To introduce new merchandise
5. To feature special occasion merchandise
6. To suggest combinations of merchandise
7. To show how merchandise might be used by the customer
8. To show proper care of merchandise
9. To create and reflect the store's image, merchandising philosophy, and service policies
10. To build good will for the store.

The effects of a good display on the customer are similar to the steps involved in selling:

1. Attract attention
2. Arouse interest
3. Create desire
4. Build confidence
5. Direct action.

Display is an important part of sales promotion because it works in the same manner as good salesmanship.

DISPLAY PERSONNEL

Most apparel and accessories employees are involved with displays. Owners and managers of small stores often develop and build displays themselves. Buyers and department managers of middle-sized and large stores suggest ideas for displays. In some stores, buyers handle at least part of their own departments' displays while calling upon the display department for fixtures and signs. The display department gets merchandise ready for display. Experienced sales and stock personnel may set up, straighten, and restock displays.

In many stores the major responsibility for displays belongs to professional display personnel. Display personnel are skilled in all aspects of creating displays. They are trained to design and use display backgrounds, props, materials, and mannequins. They are skilled in the creative use of color, lighting, and materials.

In the Small Store

In a small store, the owner, the manager, or a talented salesperson plans and creates the displays. The slightly larger specialty shop probably uses the services of a part-time display worker. This worker may be a part of the store's staff or a *free-lance display specialist* who creates displays for a fee. The free-lance worker must be able to make accurate estimates of the cost of materials and the time needed to do a specific job. Small stores have small display budgets. Each display dollar must be spent carefully.

In the Medium-sized Store

The medium-sized store usually has a display staff consisting of a *display specialist* and one or more assistants. The store may have facilities for sign painting, a workroom where displays are constructed and remodeled, and where display equipment may be stored. The store manager and salespersons help plan, set up, and maintain displays.

In the Large Store

In the large department store, display is an important operation. Here a *display director* operates at the executive level. The display director often works under the sales promotion or publicity director. Ten to thirty people may work in the display department. The display director works with management, buyers, and department heads to plan promotions, schedule displays, and assign display space. Assistant display directors may be in charge of window display, interior display, or sales promotion. Display workers in the large department store often specialize in one element of display, such as design, construction, lighting, or animation. Other workers may specialize as ready-to-wear trimmers, menswear trimmers, stylists, or helpers in an area. *Display trimmers* are experienced display workers. They are skilled in arranging displays, selecting and using appropriate accessories, and fitting mannequins. They may work from their own designs or those of the display director.

DISPLAY TYPES

Stores use various types of display in their windows and interiors. Store display windows will vary according to the size and visibility of the store. Interior displays vary according to accessibility, location, and arrangement. More specific information on types of display can be found in Unit XIII–2, Interior Display, and XIII–3, Window Display.

DISPLAY ELEMENTS AND PRINCIPLES

Displays are made of various parts, such as background, fixtures, merchandise, floor coverings, and show cards. These are placed, according to the elements and principles of design, into a display arrangement that makes a pleasing visual impression. Information on the elements and principles of design is in Unit V, Design.

DISPLAY PLANNING

Effective displays do not just happen; they are the result of careful planning and skillful timing. Display planning consists of overall planning of store and window displays, and detailed planning of each display.

Overall Planning

The amount of time and money spent planning displays must be kept to a minimum. Two planning tools used by display personnel are the display calendar and the display budget.

The *display calendar* records all of the various merchandise displays to be built during a specific period. It is used to coordinate displays with the store's sales promotion efforts several months in advance. It is based on all regular merchandise promotion events, all holiday merchandise promotions, any community or civic functions for which displays could be designed, and expected new and specially priced merchandise from various suppliers. The calendar contains not only displays to be designed but deadline dates when each display must be completed. The display calendar aids in assigning space to various departments. It also aids in planning the design and building of displays. Flexibility should be allowed for planning merchandise displays to be featured in newspaper advertising.

The *display budget* records expected costs for designing and constructing each display. The budget should:

1. list any special props or fixtures needed
2. note the cost of tools and supplies needed for constructing the display
3. note the cost for purchasing, building, or renovating props and fixtures
4. include an allowance for the cost of merchandise damaged or altered during display construction.

Detailed Planning

The most important thing to remember about planning a display is to keep it simple. The steps for planning a display include the following:

1. *Select a theme.* Every display starts with an idea, or theme. The idea for a display may be suggested by a store employee, the merchandise itself, special promotions, other display work, customers, printed material, or display files. Ideas for the theme must fit the budget and tell a story.

2. *Select merchandise.* If the store is developing displays around a storewide theme, the display director may ask each department head to provide a list of appropriate items. The display department will then select those items that will best contribute to the theme.

   If there is no storewide theme, the process of creating a display may begin with the selection of merchandise to be displayed. Display merchandise must be timely. It should be of interest to customers, and all merchandise displayed should be related in some way.

   In larger stores, to get display space for merchandise, the department head completes a *display requisition.* The display manager checks the completed requisition. The merchandise displayed must coordinate with other displays. The display department must be able to set up the display at the time requested. The necessary props and other display materials must be available. If all of these conditions are met, the display manager and the department head plan the display and decide which colors, sizes, and accessories to feature. If merchandise is loaned to the display department for reasons other than department display, *loan slips* are used as receipts for the merchandise. This makes it easy to locate and recall merchandise when needed.

3. *Assign space and location.* The display calendar is used to assign display space for specific kinds of merchandise at particular times of the year. Displays are coordinated with major promotional themes, and featured merchandise is displayed on major aisles.

4. *Sketch the display design.* To save time and effort, display ideas are sketched roughly on paper before the display is actually constructed. From several sketches, the most effective display idea is chosen. Making sketches aids in correct use of the elements and principles of design.

5. *Requisition signs.* The placement of price tags and signs is also worked out in sketches. Signs can then be prepared in advance to speed up the final display construction.

6. *List props and display materials needed.* The props needed for the display can be determined before display construction begins. A list of materials needed for construction should be made.

DISPLAY MATERIALS AND TOOLS

The difference between a display no one sees and one which attracts and motivates the customer often depends upon the materials used and the quality of construction. The use of quality construction materials and good tools enables the display worker to develop quality displays. The display worker must watch continually for new materials and new techniques for display. Because display materials are expensive, the worker must develop skills in recycling and rebuilding the available materials.

The materials which can be used in displays are practically unlimited. Display materials can be *ready-made* or custom-constructed. Many are available for immediate use in displays. Display workers can design and make custom-made materials from a variety of raw materials.

Store fixture supply companies provide hundreds of items for window and interior display use. Building and hardware dealers are also a source of items for display construction. The major sources of items, however, are catalogs of firms that specialize in display materials. Names of resource firms, as well as display ideas, can be obtained by reading magazines such as *Visual Merchandising* and the trade journals.

Ready-made materials

Ready-made materials are often advertised in display magazines and sold through display supply firms. The most common categories of ready-made materials are:

Fixtures	These items are used to hold merchandise for display. Fixtures include racks, stands, cases, and shelves.
Mannequins	Figures representing humans are often used in clothing displays. Full forms of men, women, and children are available. Partial forms of torsos, legs, arms, hands, and heads can be purchased also.

Animated devices	Moving devices are used to add a special dimension to displays. Turntables and ceiling rotators are standard equipment in many display departments. Both operate with small electric motors. Moving, lifelike animal and human figures can be purchased or built.
Backgrounds	Full or partial backdrops are used for displays. Backgrounds may be made of sheets of rigid paneling, mirrors, glass, wood, or plastic. Backgrounds also may be made of fabric. Another commonly used material is paper with printed scenes, photo murals, or textured surfaces.
Letters	Ready-made letters are available in acrylic, Plexiglas, Styrofoam, paper, wood, or metal. The most popular styles are classic, block, or script.
Signs	Signs are often made with a sign-making machine. Signs may be freestanding or mounted in sign holders.
Decorative materials and props	A variety of materials and props are used to decorate a display. Decorations include garlands, pennants, banners, artificial flowers, trees, grass, papers, ribbons, cubes, columns, and ladders.

Materials commonly used for custom construction of display items are described as:

Dimensional lumber	Lumber that is precut to standard size is referred to by its pretrimmed dimensions: 2 x 2 = 1½ inches x 1½ inches 2 x 4 = 1½ inches x 3½ inches 1 x 6 = 3/4 inch x 5½ inches. Lengths range from 8 feet to 24 feet or more, with increases at two-feet intervals. Dimensional lumber comes in different grades. *Select* lumber is used where appearance is important. *Common* lumber has noticeable defects but is adequate for general purpose construction. It is also less expensive than select grade lumber.
Panels	Sheeting made from a wide range of materials is available in panels. Panels can be made from plywood, hardboard, plasterboard, foam core, acrylic, or other materials. Panels can be strong, lightweight, or easily shaped. Some have decorative surfaces. Panels come in varying thicknesses, widths, and lengths. The most common size is 4 feet by 8 feet.

Paper	Many paper products have been made especially for display work. *Seamless paper* is a large-sized paper that comes in rolls up to 50 feet long and 107 inches wide. It is available in a wide range of colors. *Paper tubing* is sold in diameters from 1 inch up to 30 inches or longer. *Corrugated* paper has parallel grooves and ridges. It is usually purchased in rolls 48 inches wide and up to 25 feet long. It has color or a design printed on one side. A variety of *special papers* of velour, foil, crepe, or other textures are also available.
Fabrics	Natural and synthetic fabrics in a variety of weaves and designs are used in display. Commonly used display fabrics include taffeta, felt, velvet, and burlap.
Miscellaneous items	A variety of other items are used in display, including chains, hoops, cinder blocks, and cylinders.

To keep order in the display department, an inventory and storage system must be maintained. Most display managers use a coding system of numbers and letters. Many add the date the item was last used in a display. If an item is not being used, it can be discarded or sold.

Display Tools

The display department that does any construction work needs a variety of hand and power tools. The tools must be cared for properly and kept in their places when not in use. The tools needed included:

Hand tools	A good collection of hand tools includes hammers, handsaws, squares, screwdrivers, staplers, scribes, drills, and clamps.
Power tools	Standard power tools used for shaping and forming a variety of materials include band saws, saber saws, and routers.
Fastening tools and adhesives	Staplers, adhesive, nails, screws, and tacks secure materials where you want them. Staple hammers, electric staplers, spring-loaded staplers, glue guns, and soldering guns are used frequently. Adhesives must be selected according to the type material to be glued. White glue, contact cement, epoxy adhesive, and gluesticks are often used.
Sign-making machines	Machines for making signs may be manually or electrically operated. More advanced machines may require special training to operate.
Painting tools	Paintbrushes, rollers, and sprayers are used for painting display materials, letters, signs, and fixtures.

The worker needs skill in using common hand and power tools. Good safety practices in constructing displays are essential for personal safety, customer safety, and building safety. Fire safety is especially important.

DISPLAY CARE AND MAINTENANCE

To maintain the appearance of displays, store personnel must care for them daily. Display personnel are responsible for being sure the completed display is clean and attractive. All materials and tools used in constructing the display must be put away. While the display is in place, display workers, salespersons, or stock personnel may be assigned responsibility for daily care. The display should be dusted and cleaned as often as needed to keep it attractive and fresh.

Some display materials require special care. Lucite fixtures should be cleaned with non-abrasive cleaners, and then polished. Give props and fixtures a seasonal coat of paint if needed. Repair broken items as soon as possible. Store display materials neatly and carefully on shelves and in cabinets. Cover forms and mannequins, and store them in a clean, dry area.

QUESTIONS:

1. Define *display*.

2. List five areas which might be found in the display department.
   a.

   b.

   c.

   d.

   e.

3. Explain the function of display coordination.

4. List four factors to consider in selecting merchandise for displays.
   a.

   b.

   c.

   d.

5. List four types of information which might be included on merchandise signs.
   a.

   b.

   c.

   d.

6. List five purposes for displays.
   a.
   b.
   c.
   d.
   e.

7. Explain how a good display is similar to good salesmanship.

8. Give the job titles of five persons who may be involved in designing and setting up displays.
   a.
   b.
   c.
   d.
   e.

9. Name two important tools for overall display planning.
   a.
   b.

10. List six steps for the detailed planning of a display.
    a.
    b.
    c.
    d.
    e.
    f.

11. List five ready-made materials frequently used in displays.
    a.
    b.
    c.
    d.
    e.

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12. List four types of raw materials frequently used in custom construction of display items.
    a.

    b.

    c.

    d.

13. Name four types of tools used in the custom construction of display items.
    a.

    b.

    c.

    d.

ASSIGNMENTS:

I. Draw a diagram of the display department at the store where you work. Label each area and draw in furnishings and storage. Is enough space available for all of the department's activities? Is enough space available for building and setting up displays?

II. Write a description of a coordinated storewide display used in the store where you are employed. Ask your employer's permission to take pictures of the displays in the store and store windows. How were various employees involved in planning, creating, and setting up the displays? Who is responsible for keeping the displays clean?

III. Plan a display for one department or window in the store where you are employed. With your employer's permission, carry out the display. Evaluate the results.

GROUP WORK:

I. Study the cooordinated storewide displays of a large department store in your shopping area. What was the theme? What merchandise was the theme? What merchandise was featured? How did the merchandise featured relate to the theme? What colors were shown? Are these colors currently in fashion? Was some of the merchandise displayed featured in current store advertisements? What appeared to be the main purpose(s) of the display? What types of window and interior displays were used? What merchandise was grouped together in each display? Where was each display located? Make sketches of each display. Draw pictures of the signs used and their placement in each display. Make a list of the props and display materials used in each display.

II. Invite a display worker from a local store to demonstrate techniques for pinning a wall display.

III. Compare the materials and tools used for building displays in the stores where you are employed. How do the store's image, size, merchandising philosophy, service policies, display staff, and display budget influence the materials and tools used for displays?

UNIT XIII-2

FASHION DISPLAY

SUBJECT: Interior Display

TASK: 45. Help plan, set up, maintain, and evaluate store and window displays.

OBJECTIVES: When you finish this lesson, you should be able to
- a. explain the purpose of displays within the store
- b. describe the different types of interior displays
- c. develop a self-selection display
- d. pin a wall display
- e. prepare display signs
- f. use signs effectively in interior displays
- g. arrange merchandise and fixtures for customer exposure, customer convenience, and ease of restocking.

REFERENCES: Tolman Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. 201-206.

Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Company, 1979. pp. 205-210; 217-218.

Interior displays are one of a store's most important sales promotional activities. Multimedia advertising, enticing window displays, and modern packaging have caused an increase in the importance of interior displays in recent years. Some stores have almost eliminated window displays because their locations do not lend themselves to window displays. As a result, the stores use more interior displays than window displays. Interior displays can be very effective selling tools.

INTERIOR DISPLAY TYPES

Many interior displays are designed to enable customers to select merchandise without assistance. These displays are called *self-selection displays.* A self-service display which promotes one line of merchandise is called *point-of-purchase display,* a type rapidly increasing in popularity. Other interior displays allow customers firsthand inspection of merchandise which is not prepackaged. These displays are often effective in encouraging impulse buying by making merchandise visible, attractive, and accessible.

Both open and closed displays are used inside the store. *Open displays* are placed on tables, countertops, racks, or in bins where customers can inspect and handle the merchandise without assistance. Fragile or expensive merchandise is often displayed in *closed displays.* Closed displays help prevent theft, since the customer cannot touch or handle the merchandise without the assistance of a salesperson. Island displays, end displays, platforms, and shadow boxes are other popular ways to display merchandise inside the store. Walls, ledges, wall shelves, and partitions are also used for in-store displays.

Environment displays show merchandise in a realistic setting. Environment displays are sometimes called architectual displays or vignettes. An example would be a display of sports clothes surrounded by sports equipment in a sporty setting.

Some of the common types of interior displays are:

Open display	Merchandise is placed where customers can see, touch, and handle it.
Closed display	Fragile and expensive merchandise is often placed where it is visible, but cannot be touched or handled.
Built-up or platform display	Merchandise is placed on a platform or some kind of built-up display device or prop.
Island display	An open display of display tables or merchandise which can be approached from all sides.
End display	An open display of merchandise on a rack or table, or in a bin, located at one end of a merchandise island or aisle.
Ledge display	Merchandise is placed on ledges or other parts of the building structure.
Shadow boxes	Merchandise is placed inside a box with a glass front in a wall or column. Used for small, expensive items like jewelry or perfume.
Wall displays	Merchandise is placed on walls, wall shelves, or partitions, usually above the eye-level of the customer. Often used to present theme merchandise and decorations.
Point-of-purchase display	Displays provided by manufacturers to promote their products.

DESIGNING INTERIOR DISPLAYS

Effective interior displays draw customers. They give customers direct contact with the merchandise. As a result, they cut selling costs while they increase sales. When both window and interior displays are used, the displays should be coordinated.

When developing interior displays, the following factors must be considered:

1. *Store layout.* The arrangement of various departments and the arrangement of merchandise influence the locations, sizes, and types of interior displays.
2. *Store appearance and decor.* The walls, ceilings, lights, floors, and fixtures in the store affect the kinds of interior displays possible.
3. *Merchandise displays.* How merchandise is displayed on counters, in showcases, on the floor, and on shelves influences the kinds of displays appropriate for the store.

Selecting Merchandise

The merchandise selected for interior displays depends on the purpose of the display. The following chart shows the type of merchandise appropriate for different purposes.

Purposes	*Types of Merchandise Needed*
To increase customer traffic	"Best sellers"
To increase sales of less well-known merchandise	Less well-known merchandise
To attract customers to area where slower selling merchandise is located	Merchandise with strong customer appeal
To present assortments of merchandise	A wide range of merchandise of varying sizes, styles, colors, materials, and prices
To introduce ideas for new uses of merchandise	Innovative merchandise or innovative use of current merchandise
To suggest related merchandise	Merchandise which is worn or used together

Department staff and accounting records aid the display planner in identifying best sellers and merchandise which needs to be promoted.

Choosing Display Units

When selecting display units, remember the following guidelines:

1. Select a display unit which shows the merchandise effectively.
2. Whenever possible, choose a display unit which permits self-selection.
3. Choose a display unit color which complements the merchandise.
4. Choose a lighted display unit if store lighting is not bright enough.
5. Choose a display unit which will not block or disrupt traffic.
6. Use a divided display unit when displaying several kinds of merchandise.
7. Be sure the unit is strong enough to hold the merchandise safely.

Locating Displays

Displays should be located to increase sales. The best locations for interior displays include:

1. Just inside the main doors
2. At the ends of aisles
3. Across from service counters
4. Near checkout counters
5. Across from elevators and escalators
6. Next to related items
7. In front of open window displays
8. In front of entrances to departments.

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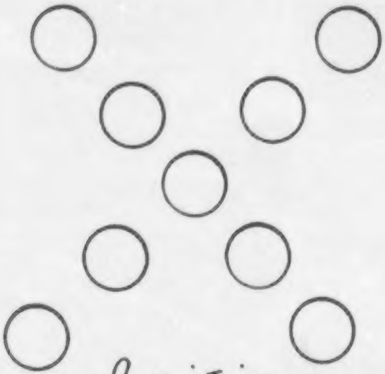
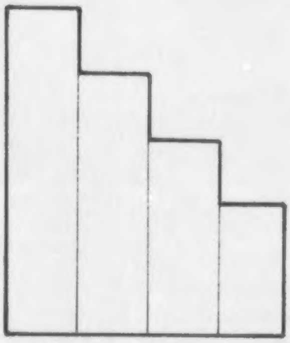
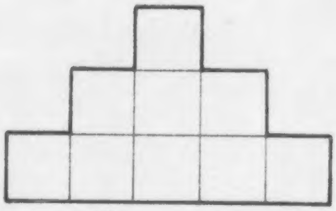
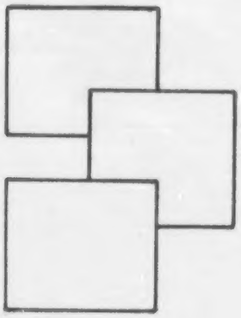
Design of Displays

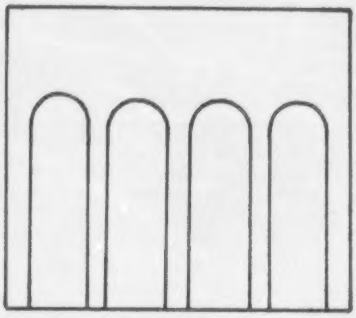
Interior displays should be designed on paper first using the elements and principles of design. Basic design arrangements include repetition, zigzag or stairstep, pyramid, radiation, or interference. These arrangements are illustrated below. The type of merchandise, the display materials and props available, and the display space all influence display arrangement design.

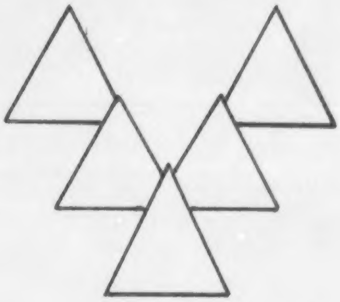

Radiation


Stair Step


Pyramid


Zig Zag


Repetition


Interference

Setting Up the Display

Even when the initial design is pleasing, changes may be needed when the display is set up. The merchandise may not look quite the way the display planner thought it would. The lighting may not be quite right. A prop may look out of place or be the wrong size. The display may look too bare, or too cluttered. Usually, a few changes in lighting, colors, merchandise, or props are needed.

Display responsibilities do not end when the display is set up. The merchandise must be kept clean and in its place. Self-selection displays should be restocked daily.

Using Signs

Signs, or *show cards*, provide customers the information they need about the merchandise displayed. A variety of signs may be used, including counter signs, hanging signs, banners and flags, elevator cards, posters, or easels. Details such as sizes, styles, colors, prices, and features are often given on signs. The information should be brief and to the point. A typical sign would include: (1) a headline identifying the merchandise, (2) a brief list of major features, and (3) the price of the merchandise. As much as possible, signs should answer the questions customers most frequently ask about the merchandise.

Because customers may only glance at display signs, the sign lettering should stand out. Black or red letters on white signboard provide enough contrast to attract attention. The letters should be large enough to be read at a distance.

Finally, signs should be kept in good condition. If signs become worn or soiled, they should be changed to keep the display fresh and attractive.

EVALUATING INTERIOR DISPLAYS

Interior displays take space. They require costly props and materials. They take time to plan, design, construct, and maintain. In other words, displays cost money. To get its money's worth from displays, the store must be sure the space is used effectively. To evaluate the effectiveness of interior displays, answer the following questions:

1. Does the featured merchandise have sales appeal? Are the displays coordinated with store ads? Does the display help customers locate merchandise they may have seen in ads or store windows?

2. Does the display suggest related items which might interest the customer?

3. Does the display permit customers to see, touch, and serve themselves whenever possible?

4. Does the display suit the theme? Do the display's materials and props enhance or detract from the merchandise? Are the elements and principles of design used effectively to highlight merchandise?

5. Is the merchandise well-lighted? Are items displayed at eye-level or where customers can easily see them? Do display signs provide the customer information and selling points about the merchandise? Are point-of-purchase displays used effectively?

6. Do the displays work together to draw customers through the store? Are displays changed frequently enough to keep customers interested in the store?

7. Are the displays clean and well-maintained? Does the merchandise look fresh and in good condition? Are display materials flexible, easily stored, and kept in good condition?

Records should be kept of each display. Display records should include the date, setting, background, merchandise, sketches, or photographs of the display; signs, costs, and sales of the merchandise during the display period; and any comments about the display. These records aid in evaluating past display efforts and in planning improved displays in the future. They can also stimulate ideas for future displays.

Sometimes display personnel pose as passing customers and listen to customers comment on the display. Salespersons and other store employees may also be asked to react to displays. Good interior displays result from careful advance planning and organization. They require time and creativity to be effective. If well-done, however, they pay off in increased sales.

QUESTIONS:

1. List three factors which may affect the development of interior displays.
   a.
   b.
   c.
2. Give three purposes you might have for developing an interior display.
   a.
   b.
   c.
3. Give four guidelines for selecting display units.
   a.
   b.
   c.
   d.
4. Identify four of the best locations for interior displays.
   a.
   b.
   c.
   d.
5. Explain why changes might be necessary while the display is being set up even though the sketched design was pleasing.

6. List three types of signs which might be used in interior display.
   a.
   b.
   c.

7. List three items of information which might be included on an interior display sign.
   a.
   b.
   c.

8. Give 10 questions you might ask when evaluating the effectiveness of an interior display.
   a.
   b.
   c.
   d.
   e.
   f.
   g.
   h.
   i.
   j.

9. List five types of interior displays.
   a.
   b.
   c.
   d.
   e.

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10. Name five display props which might be used for a counter display.
    a.
    b.
    c.
    d.
    e.

11. Name four types of racks which might be used for floor displays.
    a.
    b.
    c.
    d.

12. Give three guidelines for using signs in interior displays.
    a.
    b.
    c.

ASSIGNMENTS :

I. Ask your supervisor to explain the purpose of several interior displays in the store where you are employed.

II. Make a list of the types of display units used in interior displays in the store where you are employed. Sketch one department in the store. Label each fixture of display unit used in the department.

III. Note the information given on interior display signs in the store where you are employed. Who makes the signs for the displays? How are arrangements for the signs made?

GROUP WORK:

I. Compare the types of interior displays used in different types of stores. How have store layout, store appearance, decor, and merchandise displays influenced the interior displays in each store? Do the purposes of the displays seem different in the stores? If so, how?

II. Take pictures of different types of interior displays. Identify the types of arrangements used in each. Identify the display materials used in each. Use the questions in the lesson to evaluate each display.

UNIT XIII-3

FASHION DISPLAY

SUBJECT: Window Display

TASK: 45. Help plan, set up, maintain, and evaluate store and window displays.

OBJECTIVES: When you finish this lesson, you should be able to

a. explain the importance of window displays
b. describe common window display policies
c. identify the types of store fronts and store windows
d. describe the types of window displays
e. name the physical elements in window displays
f. use lighting effectively in window displays
g. use descriptive signs effectively in window display.

REFERENCE: Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. 171-196.

Apparel and accessories retailers use store windows to sell merchandise, to promote ideas, and to build good will for the store. The main purpose of window displays, according to retailers, is "to make the passer buy." Store window displays must attract attention and introduce the prospective shopper to the store. Advance planning is the key to achieving this.

TYPES OF WINDOW DISPLAY

The major types of window display are:

Closed window	A full background completely separates the store's interior from the display window.
Semi-closed window	A partial background shuts out some of the store interior.
Open window	Because there is no background panel, the whole store is visible to passersby through the window.

USES OF WINDOW DISPLAYS

Store window displays have a variety of uses. *Special event displays* are used to celebrate events, such as holidays, business and community recognition days, store anniversaries, and special promotions such as "Back-to-school." *Sale displays* are used to show bargain or clearance sale merchandise. *Related-merchandise displays* are used to show items which are used together or during the same season. A related-merchandise display might feature a man's suit with coordinated shirts, ties, shoes, jewelry, and hat. Or it might show a woman's dress with coordinated handbag, shoes, and accessories. A related-merchandise display might also be used to show a variety of summer sportswear or skiwear. *Line-of-goods displays* are used to show items from one manufacturer. *Mass displays* usually include many varied low-priced items.

ELEMENTS OF WINDOW DISPLAY

Window displays are made up of a number of parts or elements. The parts of a display include backgrounds, floor coverings, sides, ceilings, merchandise, lighting, props, and signs.

Background

Backgrounds of displays can be used to communicate a theme or to contrast with the merchandise. A mural or graphic design may be used to set the stage for a display theme. Contrasting colors and textures can be used to emphasize the lines, shapes, sizes, textures, weights, and colors of merchandise. However, care should be taken that the background does not detract from the merchandise being displayed. Display backgrounds can be made of materials like wallboard, fiberboard, paneling, corrugated board, and fabric. Backgrounds are often made to be painted or covered as needed. This is especially important since display backgrounds should be changed regularly.

Floor Covering

The floor covering should blend with the background. Like the background, it should not detract from the merchandise. For this reason, neutral colors like gray, black or beige are often used for display floors. The materials used include carpet, cork chips, sand, rocks, grass or straw mats, and woven materials. The material may be selected to add texture to the display.

Because the floor covering in a window display is visible to people passing by, it should be clean and neat. If the covering is not changed when the display is, it should be cleaned thoroughly. While the display is in place, the floor should be checked and cleaned as needed.

Sides and Ceiling

The sides and ceiling of the display should coordinate with the background and floor. In some displays the side walls and ceiling will be used as part of the background. If not, they should be kept free of loose wire, staples, hooks, tape, or other distracting objects. Such items can spoil the overall effect of an otherwise attractive display.

Merchandise

The merchandise should be the central focus of any apparel and accessories display. It should be chosen carefully according to store policies and promotional efforts. It should be attractive, of interest to customers, and timely.

Lighting

Use lighting to direct the customer's attention to the display. Effective lighting can be used to point out merchandise features like texture, color, and size. Three lighting techniques are usually used to create these effects: floodlighting, spotlighting, and pinpointing. *Floodlighting* usually uses recessed ceiling lights to direct light over the entire display area. *Spotlighting* is used to focus attention on spots (items of merchandise) in the window. *Pinpointing* focuses a narrow beam of light on a specific item. It is done by placing a cover with a small hole in front of the light pointed at the item to be featured.

The colors of the window background and the merchandise affect the amount of light needed. *Underlighting* fails to show merchandise as effectively as possible. *Overlighting* washes out the merchandise. Because light colors reflect light, less lighting is needed for light colors and backgrounds. Dark colors absorb light so more lighting is needed. Colored lights can be used to create contrasts and special effects.

Lighting should be seen, but the fixtures should not. Fixtures should be kept out of sight or at least out of the customer's direct line of vision as much as possible. Lights can be attached to the ceiling or placed behind props or merchandise. Care should be taken, though, not to place lights near flammable items. In addition, window display units should be well-ventilated to prevent build-up of the heat generated by lights and by the sun shining through the glass.

Props

The props used in window displays may be functional, decorative, or structural.

Functional props are used to support physically or hold merchandise. These props include mannequins, apparel or jewelry forms, panels, screens, pedestals, tables, and stands. Most of these are standard props which can be purchased from display manufacturers.

Decorative props are used to establish a mood or setting for merchandise. A wide variety of materials and items can be used as decorative props. Examples include seashells, furniture, and arches. These items may be purchased new or obtained inexpensively from garage sales and flea markets. Decorative items may be found in attics, basements, and closets. They can even be swapped with other retailers.

Structural props are used to support functional and decorative props, fixtures, mannequins, and other items. Boxes, stands, and cylinders are examples of structural props. Structural props can be used to change the organization and physical contours of the window.

Props must be kept clean and in good condition. They should be refinished as needed. Most importantly, they must be appropriate for the display.

Signs

Signs are used to provide information about the display. The information on window display signs may include display themes, prices, sizes, product construction, and the location of the merchandise in the store.

SELECTING MERCHANDISE FOR WINDOW DISPLAYS

Merchandise for window displays should be selected with store policies, display objectives, and promotional efforts clearly in mind. Display personnel should select merchandise that:

1. is representative of the stock carried by the store.
2. is representative of the line of merchandise from which it was taken.
3. would appeal to the largest possible number of customers; in other words, use best sellers.
4. suggests other items to the passing customer.
5. is new, in order to let customers know what is available.
6. is of interest to customers so it will create a desire to come into the store and examine the goods more closely.
7. displays well so that it looks as appealing as possible.
8. is timely in reference to national and local events, weather, seasons, and current fashions.
9. is stocked in sufficient quantities to meet the demand created by the display.

The procedure for selecting merchandise for window displays varies according to the size of the store. The small-store owner or manager plans the displays, selects the merchandise, and sets up the display, perhaps with the assistance of a salesperson or the free-lance display specialist. In most small apparel and accessories stores the number of items that can be displayed is usually small. The selection is reduced further by the season of the year, merchandise displayed recently, and planned advertising. However, the small store can change displays more frequently than the large store.

Selection of merchandise for a window display in a large store involves more people and more merchandise than in a small store. Buyers, department heads, the merchandise manager, the display manager, and the display staff are all involved in each display. Communication and timing of display work must be organized carefully. Large stores have more merchandise to choose from and more window displays to design. Displays are usually more elaborate in the large store than in the small one. Therefore, more time is needed between planning, selecting merchandise, and constructing the display.

SIGNS FOR WINDOW DISPLAYS

Signs should fit the "look" of the window display. Print or hand-lettering may be used. The style should be formal or informal, elegant or simple, modern or old-fashioned as the appearance of the display dictates. It should be legible and easy to read.

The copy on the sign should be informative, but concise. If the theme of the window is not obvious, a sign may be needed to explain it. A theme sign might be as simple as "Think Sunshine," "It's Springtime," "The Easter Bunny is Coming," or "'Twas the Night Before Christmas."

The sign might include such product construction features as "all wool," "completely lined," "washable," or "with extra ease." The location of the merchandise in the store might be given as "Junior Department,." "Accent Shop," or "Men's Accessories." The sizes available might be given as "Sizes 8-18," "Sizes 34-44 Regular and Long," or "Broken Sizes." Some stores do not include prices on display signs. Others place less emphasis on price than on other information. The emphasis on prices can be controlled by the lettering, shape, size, and color. Some stores emphasize prices to give the impression they are offering bargains. In these stores the price information may be given in large, bold lettering.

CONSTRUCTING WINDOW DISPLAYS

Window displays require careful preparation, organized construction, and attention to safety.

Preparation

Displays must be set up as quickly as possible. To save time and energy, detailed planning is needed. Backgrounds, props, fixtures, and decorative items should be prepared in advance. Merchandise must be carefully selected and coordinated. Before starting work on a window display, props and fixtures and forms should be collected and placed on a stock truck; merchandise should be collected; tools and supplies should be gathered. Planning ahead is essential for speed and efficiency.

Construction

The elements and principles of design should provide the basis for display construction. Special attention should be given to color, balance, and lighting. Accessories and fixtures should be selected carefully and placed to enhance the overall display. All elements of the window display should be used to suggest purchases to the prospective customer.

The display worker should begin construction of the window display with the theme, merchandise, props, signs, and sketches of proposed merchandise arrangements clearly in mind. The worker should be familiar with the display policies and procedures of the store. Techniques used vary with store size, merchandise, and policies; however, the following outline should help you:

1. Close off the window from view by drawing a curtain or shade, or by placing a screen across the window.

2. Remove all merchandise used in the last display. Replace merchandise tags if they were removed. Fold garments or place on hangers. Return accessories to their original boxes or containers. Check the merchandise against loan slips, noting any damage. Prepare the merchandise for return to the various departments where it will be placed back in stock to be sold.

3. Remove all props and fixtures from the window. Load props and fixtures on stock trucks for return to storage in the display department. Set aside any of the props to be used in the new display.

4. Clean the display unit thoroughly. Clean the glass. Clean the background, sides, and ceiling. Remove all nails and staples. Sweep the floor.

5. Replace burned-out light bulbs or tubes. Change the type or color bulb if needed for the new display. Move light fixtures if needed.

6. Place the props, fixtures, and forms for the new display in the display as shown in your display sketch. Usually it is best to place the larger props and fixtures first, then arrange the smaller ones. Place the items furthest from the window entrance first.

7. Bring the display merchandise into the window. Place it on the fixtures and forms as shown in your display sketch. When possible, arrange merchandise on display forms before placing in the window.

8. Bring accessory merchandise and decorative props into the window. Arrange these items to give the window a finished appearance.

9. Place display signs and price signs in appropriate places.

10. Check the window to see that the display is complete. Remove all unnecessary items and tools. Remove the curtain, shade, or screen. View the window from the outside to make sure that all details are correct.

Safety

Display construction provides many opportunities for accidents. Good judgment and reasonable care can prevent injury to the display worker or customers, damage to the merchandise, and damage to the display unit. The following list indicates the greatest hazards in display work and ways to prevent them.

Hazards	*Prevention*
Fire	Fire is the greatest hazard in display building. Take special precautions to use flammable paints, varnishes, sealers, and glues in a well-ventilated area away from open flames. Eliminate frayed wiring, overloaded electrical outlets or motors. Do not place merchandise or flammable materials near spotlights or heat-generating devices.
Cuts	Always remember that one side of the window display is made of glass. Take precautions to prevent bumping or letting items fall through the glass. Be careful to cut away from you when using razors, knives, scissors, and saws. Use safety guards on power saws.
Punctures	Be cautious when using staples and nails. Staple guns can be especially hazardous. Remove all staples and nails from backgrounds, sides, ceilings, and floors when taking down a display. Do not leave boards with nails in them lying around.
Falls and bruises	Use only sturdy ladders of the correct size and type for the job. Move the ladder instead of overreaching. Never climb on chairs or fixtures. Do not mishandle props, merchandise, or equipment.

Remember—an ounce of prevention is worth a pound of cure!

EVALUATING WINDOW DISPLAYS

To ensure successful window displays season after season, each display should be evaluated carefully. The following questions should aid in determining whether the display reached its goal of "making the passer buy."

1. Did the window display sell merchandise?
2. Did it reflect the character of the store?
3. Did the display tie in with the store's local and national advertising?
4. Did the display tie in with seasonal or local needs and events?
5. Was the display planned adequately and scheduled in advance?
6. Was enough time allowed for preparation and installation of the display?
7. Did the display have a central theme or idea?
8. Was the display design simple?
9. Did the window display feature merchandise that was both timely and in current demand?
10. Was the merchandise shown in a timely setting?
11. Was the merchandise suitable for window display?
12. Did the amount of merchandise and the way it was presented fit the store's policies and character?
13. Were the items displayed backed by adequate stock?
14. Was the merchandise displayed as it might be used?

15. Were related articles effecitvely grouped together?
16. Were harmonious color combinations used?
17. Did the background attract attention and accent the merchandise rather than detract from it?
18. Did the display have enough light?
19. Did the lighting highlight the merchandise and its features effectively?
20. If prices were included, were they shown plainly?
21. Did display signs fit the character of the display?
22. Were signs clear, concise, appropriate in size, and well-placed?
23. Did the window display exemplify the principles of good design?
24. Was the window display kept clean and orderly while in use?

QUESTIONS:

1. Give three advantages window displays have over advertising as a sales promotion activity.
   a.
   b.
   c.
2. Name the three major types of window displays.
   a.
   b.
   c.
3. Give four considerations in planning window displays.
   a.
   b.
   c.
   d.
4. List three factors determining how often window displays are changed.
   a.
   b.
   c.
5. Give three advantages of changing window displays frequently.
   a.
   b.
   c.

6. Name three general classes of store fronts.
   a.
   b.
   c.

7. Give four purposes of window displays.
   a.
   b.
   c.
   d.

8. Name five types of displays.
   a.
   b.
   c.
   d.
   e.

9. Identify the physical elements of a window display.

10. Describe five arrangement patterns which might be used in a window display.
    a.
    b.
    c.
    d.
    e.

11. Describe the possible meanings of the following colors.
    a. Red
    b. Yellow
    c. Blue
    d. Green

12. Give four uses of window displays.
a.

b.

c.

d.

13. Give five considerations in selecting merchandise for window displays.
a.

b.

c.

d.

e.

14. Give three characteristics of effective window display signs.
a.

b.

c.

15. List 10 steps for installing window displays.
a.

b.

c.

d.

e.

f.

g.

h.

i.

j.

16. Identify the four most common hazards in constructing window displays.

    a.

    b.

    c.

    d.

ASSIGNMENTS:

I. Assist in planning, constructing, and evaluating a window display at the store where you are employed.

II. Sketch the window displays at the store where you are employed. Make a list of the merchandise, fixtures, forms, and props used in the display. Try to list all of the tools and supplies which could be needed for constructing the display.

GROUP WORK:

I. Take a field trip to a major department store to visit the display department. What tools and equipment were available? How much storage space was used? How were display fixtures, forms, props, decorative accessories, and backgrounds stored? What procedures were used for planning, constructing, and evaluating window displays? How much time is allowed for developing each display? Which store personnel were involved in planning, executing, and evaluating window displays?

II. Take pictures of interesting store window displays throughout the year. Use the pictures to make a scrapbook. Write an evaluation of each display.

III. Sketch the different types of store fronts and store windows used in your shopping area. Describe ways different stores use their windows for displays.

UNIT XIV-1

FASHION SHOWS

SUBJECT: Planning the Fashion Show

TASK: 46. Help plan a fashion show.

OBJECTIVES: When you finish this lesson, you should be able to

a. summarize the history of the fashion show
b. determine the purpose for having a fashion show
c. give examples of characteristics of the people who attend fashion shows
d. select the appropriate time of the year for presenting a specific show
e. determine the proper atmosphere and timing for the fashion show presentation
f. point out things to remember when developing different types of fashion shows
g. give specific factors to consider when the media attends the fashion show
h. describe the methods involved in producing "formal" and "casual" fashion shows
i. give examples of factors to consider when selecting the site for the show.

REFERENCES: Diehl, Mary Ellen. *How to Produce a Fashion Show.* New York: Fairchild Publications, Inc., 1976. pp. 13-40.

Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. p. 160.

The fashion industry members have utilized the fashion show for many years to present their most current styles. No other means can inspire and motivate the customer more than actually seeing the new styles in a live fashion show. The customer can visualize how he or she "wishes the world to see me."

THE FASHION SHOW

The fashion show as we know it today has evolved gradually from the 14th century. "Fashion dolls" were dressed in the current court fashions and sent from court to court and country to country to exchange current fashion styles and information. Gradually, the term changed to "model dolls."

The first model, or "living mannequin" as she was called in the 19th century, was a woman married to a French designer. He dressed her in muslin to promote his made-to-order fashions. Later, other designers utilized the "living mannequin" or "model" idea to promote their styles to the fashion-conscious elite.

It wasn't until approximately 1910 that the live fashion show began in America in the form of trade shows for manufacturers to present their stylish products. *Vogue* magazine of New York was very influential in preserving and continuing the live fashion show as we know it today in America. This new fashion idea caused a demand for live models. Consequently, a new and glamorous career for men, women, and children developed as modeling agencies sprang up across the United States.

Establishing the Goal of the Fashion Show

The most important point in effective planning is to determine why the fashion show is being held. There may be many obvious reasons, such as presenting a store's line of merchandise for an approaching season, acquainting customers with available styles, giving ideas for special occasions, or advertising a community-supported cause in hopes of attracting customers at a later date. The basic underlying goal is to motivate the customer to buy the store's merchandise.

Getting to Know the Prospective Customers

With the goal of the fashion show clearly in mind, the next target must be the audience—the prospective customers. Without people to attend, there can be no show. Time and effort will have been wasted.

One basic rule applies to prospective customers: fit the fashion show to the people, and fit the people to the fashion show. The following factors might be considered.

1. *Ages.* Teens, children, or older persons might be attracted if a fashion show were designed especially for them.

2. *Income levels.* If a fashion show of designer clothes were presented to people who earned a moderate income, people would certainly be attracted to "see" and to be entertained. However, they would not be able to purchase the merchandise. This would defeat the purpose of selling the merchandise. The person may get a false image of the store as one she or he can never afford to shop in, even though the store carries merchandise in all price ranges.

   It is best, then, to show merchandise which fits the income of the audience. If income information is difficult or impossible to obtain, include merchandise from several price ranges. In this way no one will feel like an outsider. There will be something within the range of every pocketbook.

3. *Major occupations.* If the majority of the work force of the community is business-related, there would certainly be a difference in fashion taste and types of garments and accessories required than if the work force is agriculture-related.

4. *Urban or rural community.* This factor would influence the fashion taste of the community. This factor would also help determine the place, day of the week, and time the fashion show should be held. If the area is rural, consider how far the audience must drive. A centrally-located place must be chosen, and perhaps a Saturday would allow more people to attend. If the area is urban, a fashion show held during the week in the evening, or a noon show for those who work within the city, might be considered.

   In addition, the type of community might influence how fashion-conscious the people are. A large city like Dallas, Houston, or San Antonio would offer greater variety in fashion information through advertisements and shopping facilities, and special activities or entertainment opportunities which would require different types of fashions.

5. *Special needs.* A school for the deaf or the blind in the area may provide a group who may be overlooked. A special fashion show could be planned and commentated in handsign language; or a show similar to the one presented by *Seventeen* magazine in 1967-68 called "Please Do Touch the Merchandise" could be presented.

   Fashion shows of this type require a lot of special planning and organization. However, they certainly meet the needs of a special part of the community.

Matching the People to the Fashion Show

In order for the show to be a success, a compatible audience must be attracted. The audience must clearly understand the message, whether it is "Here is a line of fall fashions for men," or "This is how to accessorize." For this communication between the audience and show to take place, try to match the type of merchandise to the type of audience. For example, a fashion show presenting the newest styles in ski wear for men and women would attract people interested in skiing.

When to Have the Fashion Show

Attracting the amount and kind of people desired for a fashion show depends on scheduling it when people are "ready" to buy. A schedule for presenting new fashions followed by most retailers is: Spring fashions–February and March; Summer fashions– any time after Easter; School fashions–July and August; Fall and Winter fashions–September and October; Holiday fashions–October and November. New fashions are presented during these months because of temperature changes, and changes in sports and activities. Fashion news begins to leak out from the market through magazines, newspapers, radio, and television at these times. The retail buyers purchase the "hottest" styles about two months before each showing schedule so the stores may begin to display the new fashion ideas. Encountering all these temptations, the customer will be more receptive to fashion shows at these times because almost everyone is curious to see what the newest fashions are.

Another general rule followed by most retailers is that fashion shows are not held during December and January. People generally do not shop for themselves during the Christmas season. They are concentrating more on gifts for friends and family. January is the month clearance sales are featured and usually the store's stock is very low. With the great expense for Christmas just a month before, people will be shopping, but for sale items.

Common sense is the best guide in selecting the day and time for the fashion show. Retailers have found that Tuesdays, Wednesdays, Thursdays, and Saturdays have the best attendance. Thursdays and Saturdays are usually the best days for a fashion show because most large stores and shopping centers stay open longer these two days for late shopping.

When trying to plan a show around a special category of people, consider the most convenient time for them. Working women and men prefer shows during the evening or on Saturdays because of their job responsibilities. Teens prefer Saturdays because of after-school interests, and because they often must rely on their parents for transportation. Persons not employed outside the home prefer shows during the day while children are at school.

Atmosphere, Time, and Pace of the Fashion Show

The atmosphere and timing of the show are important factors to consider in keeping the audience's attention. When the fashion show is held after work, the audience probably is both mentally and physically tired and may be more receptive to ideas if the atmosphere and pace of the show is soothing and relaxing. As a majority of the audience have been rushing all day, they should not feel rushed during the show. However, the fashion show should be entertaining and exciting enough to keep the audience awake. If the fashion show is held during a noon hour the show must be short, direct, and snappy because of the audience's obvious time limit. It must also be exciting and interesting enough that the people will be watching instead of constantly checking their watches for the time.

In order to keep an audience's attention, the time limit and pace of the modeling must be considered. A garment fashion show held within the store should be between thirty to forty minutes, with about fifteen minutes set aside fo the introduction and conclusion. A fashion show held for a larger audience, or after store hours, could last from forty-five minutes to an hour. During a longer show some of the time may be dedicated to entertainment.

When setting the time limits for a fashion show, a general rule to follow is to show one or two garments per minute. When special hints are included or special features and techniques are highlighted, the pace should be slower or the audience will not fully understand the message. When buyers are viewing a manufacturer's new line, or when the audience is made up of younger people, the pace should be faster, with a garment shown every fifteen to thirty seconds. The buyers are at the show to see as many fashions as possible in the time given, and younger people will possibly be bored if the pace is not fast. Another way to show merchandise, if the pace seems too fast, is to present several like garments in a grouping and make a statement about their similar features.

PLANNING DIFFERENT KINDS OF FASHION SHOWS

There are many different types of fashion shows, ranging from small, informal shows to large, formal productions. Following is a list of specific types of fashion shows and the considerations to be made when planning a particular type show.

The High-fashion Show

The clothes should be the center of attention when a show features the latest in high-fashion or a particular designer's line. Therefore, the entertainment should be less important. Try not to take away from the excitement of the creator's designs.

The Benefit Show

When a fashion show is held for a community benefit, the audience will be there mainly for entertainment. Selling of the fashions is often second in importance. The store is involved in this type of fashion show mainly to establish positive public relations within the community.

A method of creating interest in the show and attracting a large audience is to invite important or well-known persons in the area to do the modeling. This could be just the "frosting" needed to make the benefit show a success.

The Recognition Show

During a fashion show where a medal, award, or special recognition is to be given to an outstanding person or persons, plan not to detract from the seriousness of the occasion. Keep the entertainment to a minimum and the atmosphere relaxing and attractive. The attention of the show should be focused on the person who is being honored.

Employees' "How-to-Sell" Show

Stores present in-store showings of the most current merchandise for employees who will be selling directly to the customers. This type of show in unique in that the entertainment may be eliminated. Selling features of the garments, accessorizing ideas, and specific "how-to-sell" techniques are emphasized.

The Trade Show

Perhaps the most exciting type of fashion show is the "trade show." Buyers from everywhere come to see what new styles are available to their stores from the manufacturer.

The entertainment should be kept to a minimum as the buyers are on a tight schedule and are not there to be entertained. The buyers are attending the show in order to select new merchandise for their stores and to get selling ideas for merchandise. The buyer will have plenty to do watching, listening, and taking notes. The excitement of being first to see the market's "hottest" merchandise will be enough. It is important to remember that the buyers are professionals. The trade show should be presented in the most professional manner possible.

Planning the Formal and Casual Production

Fashion shows may be presented formally or casually with equally positive results. The formal fashion show has all the fanfare of a Broadway production with printed invitations, tickets, programs, elaborate props, decorations, a special commentator, dramatic spotlighting, music, models parading down a runway or across a stage, ushers, hostesses, and precise timing. Door prizes and refreshments may be used also.

When the size of the audience is small, a more casual production is planned. Some of the elements of a formal fashion show may be used, but within a more casual time schedule. The informal show appeals to audiences because hints or "how-to" techniques can be emphaszied, and time can be allowed for a relaxed question-and-answer session.

Planning the Fashion Show Site

When planning the location for the fashion show, it is important to know approximately the number of people expected to attend. Fire laws which govern how many people are allowed to occupy a building or room safely must be followed. In order to attract people, consider a convenient location and a place large enough to accommodate or seat everyone comfortably. Check to make sure there are not posts or pillars to obstruct the audience's view of the show. If possible, the models should appear on a runway or platform elevated at least 36 inches from the floor. For the models' safety, the runway, platform, and steps should be sturdy, carpeted, and from 36 to 40 inches wide to allow for secure steps and turns. Adequate parking, restroom facilities, lighting, a public address system, stage sets, props, adequate entrances and exits for the audience, and dressing rooms for the models are factors which must be considered.

The type of show being presented will also determine where it should be held. The casual show may not need as much space for modeling or as much seating area for the audience. A community auditorium or club facility may be available if the fashion show is held to raise money for a community benefit. If it is to be a store-sponsored show, the obvious location would be in the store, or a restaurant or mall area near the store. The ideal place for a fashion show, if at all possible, is within the store. Remember the major goal is to have the merchandise seen. The peak time for prospective customers to be motivated to buy is after the show. At that time they have in mind exactly what they want, and at no other time will they want it more. Having the show in the store gives people a chance to go directly to the sales area, try on their selections, and make their purchases.

Fashion Show Personnel

The size staff needed for the fashion show depends primarily on the size show being planned. The chart on the following pages lists all of the personnel which might be required for a very large fashion show. Each person's responsibilities are described. For a small show one person may assume the responsibilities of several persons listed on the chart. Other jobs might not even be required for a small fashion show.

TITLE	RESPONSIBILITIES
	Management Personnel
Fashion Director	Responsible for the show and all of the problems associated with it. Select the clothes. Select the models. Fit the models. Accessorize the fashions. Outline the fashion sequence. Line up the clothes. Coordinate the transportation of the clothing to and from the store, security of the clothing, and care of the clothing.
Producer-Director	Plans staging. May direct rehearsals and take charge during the show.
Stage Manager	Sees that the curtain is opened and closed at the right moment. Sees that sets are changed quickly. Sees that models are lined up backstage. Sees that all cues for the show are followed. Handles emergencies.
	Production Personnel
Script or Commentary Writer	Writes script or commentary for show. Writes fillers for show.
Clothes and Wardrobe Committee	Oversees fittings. Supervises transportation of clothes and accessories. Removes from and return to clothing the tickets and tags. Maintains security of clothing. Checks clothing for return to source.
Fitter or Alternationist	Makes necessary alterations.
Printing or Graphic Committee	Makes posters, flyers, news releases.
Advertising and Publicity Committee	Identifies audience. Decides how to let people know about the show. Has tickets printed if needed. Obtains door prizes, if desired. Has programs printed. Makes and sends special invitations.

TITLE	RESPONSIBILITIES
	Production Personnel
Refreshment Committee	Plans and arranges for refreshments. Plans service of refreshments. Sets up for serving refreshments.
Hostesses/Ushers	Welcomes guests at door and escorts them to their seats. Distributes programs.
Ticket Takers	Takes up printed tickets. Places tickets in container for door prize drawings.
Coatroom Attendant	Checks coats. Secures coats and belongings of guests. Returns items to their owners.
Photographer	Records the fashion show with photographs.
Commentator	Presents commentary for show. Paces commentary. Fills gaps in show with interesting fillers.
Cleanup Detail	Cleans audience area. Cleans staging area. Cleans dressing area. Cleans refreshment area.
Follow-up Committee	Sends thank you cards to those who helped to make the show a success.
	Staging Personnel
Set Designer	Makes sets for the show.
Electrical Director	Plans lighting effects. Works the lights.
Music Director	Selects music for show. Works with musicians.
Choreographer	Plans and rehearses special routines, entrances, or exits, dance routines.
Sound Director	Checks sound system. Checks tone and quality of microphone. Tests acoustics of the room.

Dresser	Goes through outfits with model before show. Unzips and unfastens clothes. Checks accessories and pieces. Takes garments to alteration hand for minor repairs. Helps models dress. Checks model's overall appearance. Hangs up clothes which have been shown and prepares next outfit. Puts all clothes back on hangers, accessories in bags, and shoes in boxes, etc.
Pusher	Lines up models. Locates models who are not in line and helps get them in place.
Checker	Checks each model before leaving dressing room. Instructs model to make changes if necessary.
Starter	Starts each model on stage at the proper cue.
Makeup artist	Assists models with makeup.
Hairdresser	Arranges model's hair. Assists models with wigs and hairpieces.
Alteration hand	Makes minor emergency repairs. Fits substitute models and makes needed alterations.
Presser	Does last-minute pressing.
Security Person	Prevents losses and theft of merchandise. Prevents theft of personal belongings.

PLANNING FOR THE MEDIA

When planning a fashion show it is important to find out if representatives from the local newspaper, or radio or television station plan to attend. They usually cover any events they consider newsworthy, but they can be invited to the fashion show.

If the media does cover the fashion show, remember to concentrate on delivering a clear message to them, as well as to the rest of the audience, as to what is "news" about the presentation. Is it the newest fashion available? Is it introducing a new designer line to current merchandise? Or is it introducing new lapel widths for men's and women's suit fashions? The media representation should not have to figure out what is newsworthy about the fashion show. The better the media representatives understand the message, the more they will write about the show, and the better the chance they will cover another fashion show.

Favorable publicity from the media can help the store or manufacturer reach more people than could be reached during the fashion show. On the other hand, if the media representative felt the show was a waste of time, the coverage about the show might create a poor image of the store in the minds of people. Therefore, it is important to make sure the message is newsworthy before the media is notified.

QUESTIONS:

In Items 1-4, complete each statement by placing the correct word(s) in the blank.

1. During the 14th century ____________________ were dressed in the current fashions and sent from court to court for the purpose of exchanging fashion ideas.

2. The first model was dressed in muslin for her husband's made-to-order fashions. In the 19th century she was called a ____________________ instead of a model.

3. ____________________ is a current publication which helped begin the fashion show idea in the United States.

4. Responsibilities for every aspect of a fashion show are assigned on a ____________________.

In Items 5-7, place an "X" in the blank by the letter of the phrase which correctly completes the statement.

5. The general rule for scheduling garments to appear in a show for the public is
   ______ a. three to four garments per minute.
   ______ b. one to two garments per minute.
   ______ c. one garment every 30 minutes.
   ______ d. one garment every 15 minutes.

6. When a fashion show is planned for buyers or for teens, the pace of the show compared to the pace planned for other groups is
   ______ a. slower.
   ______ b. the same.
   ______ c. faster.
   ______ d. not considered.

7. The major reason for having a fashion show is to
   ______ a. sell the merchandise.
   ______ b. show new fashions.
   ______ c. establish good public relations.
   ______ d. show off the models.

In Items 8-12, match the fashions with the general schedule for presenting store merchandise to the public. Place the letter of the fashions in the blank to the left of the appropriate schedule. Use each letter only once.

		General Schedules		*Fashions*
______	8.	July and August	a.	Fall and Winter
______	9.	After Easter	b.	Holiday
______	10.	February and March	c.	School
______	11.	October and November	d.	Spring
______	12.	September and October	e.	Summer

In Items 13-19, match each job title with that person's major responsibility in planning and carrying out a fashion show. Place the letter of the correct job title inthe blank to the left of that person's responsibility.

Major Responsibilities

______ 13. Oversees the entire production of the fashion show.

______ 14. Creates the right setting for the theme and merchandise to be presented.

______ 15. Teaches models how to dance or perform.

______ 16. Oversees everything that happens on stage.

______ 17. Presses and steams clothes for the show.

______ 18. Gets the models out on stage precisely on schedule and in order.

______ 19. Does models' makeup and hair.

Job Titles

a. Choreographer
b. Dresser
c. Presser
d. Set designer
e. Fashion Director
f. Show producer
g. Stage manager
h. Starter
i. Stylist (makeup or hair)

20. List 10 decisions which are usually made at the first planning meeting for a fashion show.
    a.
    b.
    c.
    d.
    e.
    f.
    g.
    h.
    i.
    j.

21. List three of the many factors you need to know about the people in the area when planning a fashion show.
    a.
    b.
    c.

22. List two of the techniques that can be used in producing a formal fashion show.
    a.
    b.

23. Give one reason why fashion shows are not usually held during December and January.

24. If you were planning fashion show for the following groups of people tell which day of the week and time of the day you would have the show. Briefly explain why.
    a. Teens

    b. Men and women who work

    c. Older persons or people who do not work outside the home

25. Choose any two types of fashion shows you have studied and give a brief explanation about special things to remember when they are presented.
    a.

    b.

26. What is the most important thing to remember when a newspaper, radio, or television representative will be attending the show?

27. Name two factors to consider when trying to select a place for the fashion show.
    a.
    b.

28. Explain why the term "style show" should not be used when presenting a store's or company's merchandise.

29. List three skills needed by the fashion director.
    a.
    b.
    c.

30. List five items which should be included in the fashion show budget.
    a.
    b.
    c.
    d.
    e.

ASSIGNMENTS:

I. Interview the person in charge of directing fashion shows at the store where you are employed. Ask the person to describe the duties assigned to the various persons who help plan fashion shows. Compare these duties with those described in this lesson.

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II. Write a description of prospective customers of the store where you are employed. Indicate ages, income levels, major occupations, urban or rural community, and special needs of prospective customers. Identify a suitable time and place for a fashion show for the prospective customers described. What type garments would be most appealing to these people? What atmosphere would be most appealing? What pace would be appropriate? How long should the show last? Ask your training sponsor and teacher to review your description and make suggestions.

GROUP WORK:

I. Prepare a planning report for a fashion show to be presented at the training station where you are employed. Use the following guidelines when making the report.

a. Describe your audience.
b. Set date for fashion show (season or month, day, and time of day).
c. Describe the site and the facilities.
d. Describe fashions to be presented or illustrate with pictures from magazines.
e. Describe setting, decorations, props, atmosphere, etc. (formal or casual) or illustrate with pictures from magazines.
f. Describe noteworthy characteristics of the show. (Will media people attend?)

Present the reports to classmates. Hold a class critique letting other groups offer suggestions for improvement of their planning procedures.

UNIT XIV-2

FASHION SHOWS

SUBJECT: Organizing the Fashion Show

TASK: 46. Help plan a fashion show.

OBJECTIVES: When you finish this lesson you should be able to

a. plan garments and accessories for a fashion show
b. select a theme for a fashion show
c. develop a lineup for a fashion show
d. select models for a fashion show
e. fit and accessorize garments for a fashion show
f. select models for a fashion show
g. follow acceptable procedures for handling clothing accessories used in a fashion show
h. organize a dressing room for models
i. help set up for a fashion show
j. participate in rehearsals of the fashion show.

REFERENCES: Diehl, Mary Ellen. *How to Produce a Fashion Show*. New York: Fairchild Publications, Inc., 1976. pp. 41-58; 83-90.

Tolman, Ruth. *Fashion Marketing & Merchandising*. Bronx, New York: Milady Publishing Company. pp. 151-155.

The behind-the-scenes activities which begin weeks or even months before the fashion show are the secret to its success. Settings and props must be designed, built, and set up. Scenery changes must be carefully planned, practiced, and executed. Lighting must be planned, set up, and tested. Music must be selected, arranged, rehearsed or taped. Clothes must be selected, placed in the desired sequence, and ordered for appearance on the runway. Models must be selected. Clothes must be titled and altered. Garments must be described and commentary must be written. Merchandise must be checked out of stock, transported to the show site, organized, and kept secure. A dressing room for models must be prepared. Run-throughs and rehearsals provide a chance to check timing and details and smooth out problems. Finally, before the curtain opens everything must be checked again.

STAGING THE SHOW

Much of the work in preparing for a fashion show involves staging. Sets, props, lighting, and music are the main elements of staging.

Setting and Props

Sets for the fashion show must be planned to fit the facilities available, the time allotted for setting up and taking down the sets, and the show budget. Whatever the location and budget, however, simplicity is the key to effective fashion show sets. Geometric shapes, forms, platforms, cubes, steps and the like are all that is needed to provide a dramatic effect which sets off the fashions. The setting should be appropriate for the type show and the intended audience.

Keep the number of props on stage and carried by models to a minimum. This keeps the emphasis of the show where it belongs—on the clothes. When props are used, they should be simple ones which do not overpower the clothing. Occasionally props like a tennis racket or a golf club adds interest to a costume.

Lighting

Good lighting is an essential element of a successful fashion show. Lighting can also add drama to the show. The following tips should contribute to an effectively lighted fashion show:

1. Focus spotlights down on the models.
2. Position and focus stationary spotlights before the show.
3. Rehearse the use of a follow spotlight during dress rehearsal. A *follow spotlight* is one that follows the model.
4. Check to be sure that the audience will not be blinded by the follow spotlight.
5. Avoid low lights on the sides of the runway, as they blind people on the other side of the runway.
6. Use white light to show the colors of the clothes.
7. Use colored gels over spotlights for special effects, but remember that they can distort colors.
8. Use a few seconds of strobe light or ultraviolet light for a dramatic effect.
9. Try using blackouts for scenery changes. A *blackout* involves lowering the lights and putting out the spotlights. A blackout may be easier than trying to close the curtain between scenes.

Lighting operators should be given specific instructions about lighting for the entire show. Lighting changes may be marked and directions given on the script or commentary for the show. Operators need to know exactly where to pick up and drop models with the follow spotlight.

Music

The person in charge of music for the fashion show needs plenty of time to select and arrange the music. The show lineup should be provided to the music director several weeks before the show. The music director will also need the show theme, the various sequences, and how many garments will appear in each. Brief descriptions of individual garments will also aid in selecting appropriate music.

The music for a fashion show should be keyed to the fashions being shown. It should be varied, but tasteful. The instruments featured should be compatible with the kind of show. The music for a fashion show should have a fairly snappy beat, but be easy to walk to. It should also have appeal for the audience. The music should be played softly while the commentator is talking, but the volume can be increased at other times. The pace and rhythm of the music should be varied throughout the show. It may be changed for every model or for each sequence.

Using recorded music presents special challenges. Records especially should be used with care. Two record players and a skillful operator are the best insurance for smooth transitions from one song to another. Making a tape of music for the show is much safer. Before a tape can be made, however, each sequence of the show must be timed as accurately as possible. Models should practice walking to the music before the show. During the show the operator should be on hand to handle the tapes and to be alert for any delays.

CLOTHES FOR THE SHOW

Clothes are what a fashion show is all about. Clothes draw the crowd. Clothes are what the store wants to sell. Therefore, the clothes must obviously be the central focus of attention throughout the planning, organizing, and presenting of the fashion show.

Selecting Clothes

Before a theme can be developed or models selected, basic decisions must be made about the kind of clothes to be shown. These decisions include seasons, sizes, and sexes. The clothing selected must be appropriate for the audience, the season, and the objectives of the show.

The clothes selected for the show should meet three criteria: 1) They should be new. 2) They should make a fashion statement. 3) They should be showpieces on stage.

Slotting and Lineup

The fashion show is divided into several sequences representing different types of garments or fashion statements. Each garment to be shown must be placed in one of these sequences. This is called *slotting*. When this process is completed, the exact order in which the garments will appear on the runway is determined. This is the *lineup*. An exciting and dramatic presentation is possible if the following guidelines are observed:

1. Begin each scene with new and exciting garments.
2. Show the least exciting pieces in the middle of the scene. For longer sequences, alter more and less exciting garments throughout the scene.
3. End each scene with something new or dramatic.

As clothes are sequenced, 5 x 8 inch cards are typed for each sequence title and for each garment. Information on the garment cards should include the scene number and title, a brief garment description, and price. Additional information can be added as needed. The card system makes it easy to make substitutions and to change the sequence. When the sequence is finalized the cards are numbered. Several cards can be clipped together to indicate groupings which will be shown together.

From the sequence cards, the lineup is typed in list form. Copies of the lineup may be reproduced for the entire staff. A copy of the lineup should be provided to the music director as soon as it is available to allow plenty of time for selecting appropriate music. The list is used to write the commentary for the show. Copies of the lineup are used for fitting models, and are posted in the dressing room during the show. Copies are also sent to the store buyers whose merchandise is used in the show.

Selecting Models

Models are usually selected through a screening process unless an entire group or club will model. Evaluation sheets may be used in selecting models. Models with minimum fitting problems should be selected. The desired number of males, females, and children should be chosen. Their ages should be appropriate for the show's objectives. Models should be selected according to the sizes and types of clothing to be shown.

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Fitting and Accessorizing

About a week before the show, fittings and alterations are made. Fittings should not be made earlier because keeping garments out of stock results in lost sales. Professional models need very little assistance in selecting garments they can show well and in choosing appropriate accessories. Nonprofessional models will need a great deal of assistance during fittings.

Most accessories should be chosen from the store's basic wardrobe of accessories. The wardrobe should include gloves, jewelry, shoes, hosiery, belts and scarves in basic and fashion colors. Handbags and hats may be borrowed later from stock.

One of the most efficient methods of handling the accessories selected for each garment is to place them in a shopping bag. Label the bag with the number of the outfit in the lineup and the model's name.

If no alterations are necessary, hook the accessories bag over the garment hanger and place the outfit on a "completed" rack. For garments which must be altered, keep the accessories bags together in a safe place.

Alterations are an extra expense to the show and may result in markdowns after the show.

Slight changes in the lineup may be needed to ensure that each model is showing the garments which look best, and to prevent changes being too close together. The following guidelines should be helpful:

1. Do not have a model change within one sequence unless the sequence is long enough to allow adequate time to change.
2. Allow more time between appearances for complicated garments like bridal gowns.
3. Use more models if a large group of models will come out together.
4. Allow at least four or five numbers between changes. Allow more if the runway is long, if it is far from the dressing room, or if nonprofessional models are used.

CHECKING MERCHANDISE OUT OF STOCK

A *merchandise loan form* is often used for checking merchandise out of stock. It lists the style number, size, color, and price of each piece borrowed from one department. One copy is left with the buyer for the department; one is kept by the fashion director. If the merchandise is to be taken out of the store, additional copies may be provided to the delivery driver and the security department.

Some stores post a list of merchandise taken out for a show. The items are crossed off the list as they are returned. However, this method may be less efficient due to possible errors or loss of the list.

Transporting Merchandise

Merchandise taken outside the store should be placed in containers which prevent damage. A few pieces may be placed in a garment bag. Lockable wooden or metal wardrobes with a hanging rod inside and rollers on the bottom are safest. Pipe racks with a wooden shelf or canvas sling bottom for accessories can also be used.

A zippered canvas cover prevents damage to merchandise. Additional accessories may be packed in suitcases, trunks, or hampers. These containers may be owned or rented.

Merchandise should be checked as it leaves the store, as it is received at the show location, after the show, and when it is returned to the store. The show lineup is used in making these checks. If merchandise must be left unattended, it should be placed in a double-locked or guarded room.

To be sure all items are returned to the store, dressers should hang, zip, button, belt, and check each outfit after the models finish showing it. At the end of the show dressers should make one last check to be sure everything, including accessories, is in bags or boxes. Missing pieces should be reported to the person in charge. Assistants then place the garments and accessories back on racks or in carriers for return to the fashion director's office. The garments are picked up and delivered back to the store. From there, they are returned to the various departments. Each item must be checked in and signed for by the buyer or the authorized person.

Caring for Clothes and Accessories Used in the Fashion Show

When you are working as an assistant in the dressing room, you may be expected to help care for the clothing and accessories being modeled in the fashion show. It is important to keep the clothes and accessories in new condition so the items can be sold when returned to the store. Soiled, torn, and mistreated items usually end up as marked-down merchandise. Too many mark-downs will cost your employer money. Therefore, everyone connected with the fashion show should treat the garments and accessories with care. The following guidelines will aid you in caring for clothes and accessories used in a fashion show.

1. Follow store procedure for removing hang tags and price tags. Most stores will allow the fabric and fiber hang tags to be removed but will not want the price tags removed. Keep the removed tags so they can be replaced on the garments after the show. Price tags on garments are hidden in various ways while garments are being modeled. Most departments will want to remove price tags from the jewelry and will keep the tags to put back on after the show.

2. Check clothes for last-minute pressings. Clothes may leave the store freshly pressed but may become wrinkled or creased with traveling and handling. As a member of the fashion show staff, you may be asked to press such garments. However, many fashion shows will have persons known as *pressers* to do pressing and touch-ups.

3. Leave unpressed, or press slightly, any hems or temporary alterations made to clothes for the fashion show so the garments can be returned to the store and used as new merchandise.

4. Hang clothes on proper hangers. The hanger can damage or misshape the garment.

5. Avoid crowding clothes on the garment rack. Leave space between hangers for clothes to breathe.

6. Check clothes for loose buttons or needed repairs. Take precautions to prevent lost pieces. The alteration hand or presser will usually have the responsibility of sewing on buttons, hemming, and doing other sewing details; however, as a member of fashion the fashion show staff you may be asked to assist with sewing tasks.

7. Handle zippers in clothes carefully to avoid pulling threads, snagging fabric, and jamming zippers.

8. Attach all separate pieces, such as scarves and belts, to the garment.

9. Keep shoes in their boxes when not being worn. The box of shoes can be placed in the appropriate accessory bag or on the accessory table. You may be asked to assist with the preparation of shoes for the fashion show. When new shoes are to be used, many stores will want the soles of the shoes taped with masking tape. This will keep the shoes from getting marks when the models wear them during the fashion show.

10. Check that garments, with all pieces, are returned to the appropriate hanger and placed on the garment rack.

11. Check that all accessories are returned to the appropriate accessory bag or table as soon as the model removes the item.

12. Check that merchandise for a fashion show is locked up when left unattended. All members of the fashion show staff should be constantly alert to security precautions because new clothes and accessories are tempting items for theft.

Pressing

Give garments a last-minute touch-up with an iron if they have become wrinkled during transportation. Leave temporary alterations unpressed or press only slightly to avoid a permanent crease.

THE DRESSING ROOM

The dressing room is a beehive of activity during a fashion show. The dressing room provides space for models to dress, to be made up, to have their hair arranged, and to line up. It may also include space for the personal belongings of fashion show personnel and refreshments for the models. It is essential to the success of the show that the dressing room be well organized.

Equipping the Dressing Room

Each model needs a chair, dressing table, and mirror for putting on makeup, stockings, and shoes. Racks containing the garments the model will wear should be nearby.

Pressers, the makeup artist, the hairdresser, and tables for accessories should be out of the general line of traffic. Racks should be provided for the model's own clothes, and space should be provided for personal belongings of the entire show staff. Several full-length mirrors should be placed around the room.

Arrange extra accessories by type on the accessory table. Women's items might be grouped together in the following categories: headgear, scarves, jewelry, handbags, gloves, hosiery, and shoes. Extra men's accessories might include ties, ascots, scarves, and black stretch socks.

Emergency supplies should include such necessities as: aspirin, Band-Aids, bobby pins, hairpins, cellophane tape, clothes brush and lint remover, colorless nail enamel for stopping runs, cotton, deodorants, drawing paper for marking racks, dress shields, emery board, nail file, extension cords, felt markers, flashlight, hair spray, masking tape, nail polish remover, needles, paper clips, pencils, pens, pins (safety, straight, hat), pin cushions, rubber bands, rubber cement, sanitary napkins, tampons, scissors, shoe horns, shoe fillers (tissue or thin plastic), smelling salts, spot remover, staples, string, tape measure, thread in basic colors, tissues, tissue paper.

Refreshments should be placed in an area well away from garments. Refreshments might include mints, hard candies, and ice water. If a meal will be missed, breakfast rolls or light sandwiches might be served. Special precautions and care must be taken not to permit food or beverages to soil the clothing.

ORGANIZING THE MERCHANDISE

Garments may be arranged in the dressing room by model or line-up. When garments are arranged by model, each may be provided a separate rack, or two to four models may share a rack. If racks must be shared, arrange the garments for each model in order of appearance and place a big sheet of paper or cardboard clipped to a skirt hanger between each model's clothes. Tape a large sheet of drawing paper for each model to the rank containing that model's clothes. Using a felt marker, label the paper with the model's name, numbers in the lineup, and identifying descriptions of the garments to be shown. Follow the procedure preferred by your training station when checking the arrangement of garments and accessories in the dressing room.

By Model

When checking clothes which have been arranged by model, make certain the outfits to be modeled by each model are placed on the garment rack in order of appearance. The accessories for each garment should be in bags hanging over the hanger with the garment, or hanging on a hanger behind the garment.

Tennis rackets and other small props needed by the model may be placed in the accessories bag or laid on the floor under the garment rack. Place large props on a prop table under the supervision of someone who can hand them to the models as needed. Follow the store's procedures for hanging accessories with garments. It is important that a chart is taped to the end of the garment rack to show the model's name, line-up numbers, and descriptions of garments to be modeled. Make sure the lettering on the chart is large enough to be read easily. (Use a felt marker for the lettering.)

Carol Lipp

2. Brown velvet blazer, plaid skirt, tan sweater
16. Red Quiana® cocktail
34. White silk formal

By Line-up

When clothes have been arranged by the order of the line-up, all the clothes to be modeled in the fashion show should be on one or more garment racks. Check that the clothes are arranged numerically in the order they will be modeled. There should be a tag with the line-up number of the garment on each hanger. Check that a line-up chart has been made. It should have the line-up number, model's name, and a description of garment(s) being modeled. Place several charts around the dressing room so each model will know his or her line-up numbers. When more than one rack is needed for a fashion show, number the racks to eliminate confusion.

Rack 1

1. Jo Ann Barnes – Black pants, white top
2. Carol Lipp – Purple sweater, tweed skirt
3. Lisa Camp – Red sweater, plain skirt
4. Judy Wong – Red plaid skirt, black skirt
5. Jean Bensen – Blue pants, plain top
6. Sue Nix – White pantsuit
7. Helen Crib – Red pantsuit
8. Sherry Cox – Black pantsuit

When large props are needed for a fashion show, arrange the large props on a prop table. Be sure to place a line-up chart on the table. If you are in charge of the props, check the line-up chart and hand the props to the models as they need them.

When assisting with a fashion show, you may be responsible for the accessory table in the dressing room. Even though accessories are placed with garments on the garment racks, "extra" accessories to meet emergencies are placed on the accessory table. You may be asked to find a needed accessory when a heel breaks at the last minute, hosiery gets a run, or an item is torn or lost.

Arrange the accessories in an orderly manner on the accessory table. You will be able to locate quickly and easily an accessory if all like items are placed together. For example, place all handbags together, all shoes together, etc. As it would be impossible to have all the accessories needed for a fashion show on the table, those on the accessory table are usually basic in style and color.

Due to the limited number of items on the accessory table, proper fit for the models may be a problem. For that reason stretch hosiery and gloves which fit all sizes are usually chosen. To enable the models to wear shoes in a wrong size, you can stuff the toes of a larger size with tissue paper.

PUTTING IT ALL TOGETHER

Practice is essential for a smooth-running show. Practice sessions provide an opportunity to check all of the many details involved in presenting the fashion show. It also provides an opportunity to solve any problems which arise.

Run-Through

One or more run-throughs help to prevent last-minute problems. The run-through involves going through the modeling portion of the show either where the show will be held or in a rehearsal room. Checks made at this time include seeing that:

1. Models are able to make their changes.
2. Models know the sequence in which they appear.
3. Models are thoroughly prepared with all of the props and accessories they need.
4. Sufficient dressing room space is available.
5. Dressing room equipment is arranged for and in place.
6. Models have easy access from the dressing room to the presentation area.
7. The number of electrical outlets is sufficient.
8. The public address system is in working order.
9. Racks for the garments are ready to be taken into the dressing room.

Rehearsal

A final rehearsal should be held the day before, or the day of, the show. Everyone involved in the show should be present. Each model should check the availability and arrangement of all accessories. Models should present garments just as they will before the audience. All elements of the show should be rehearsed. This assures that the timing of every aspect of the show is checked.

Full Dress Rehearsal

The full dress rehearsal is done the day of the fashion show in complete form without an audience. All elements of the show should be checked. The full dress rehearsal should be completed at least one hour before the audience will begin arriving to allow everyone in the show to relax and make final preparations for the show.

Pre-curtain Check List

A number of checks must be made just before curtain time. The fashion director or someone assigned the responsibility may make these checks.

Essential pre-curtain checks include:

1. Are programs ready for distribution?
2. Have seating arrangements been made for dignitaries?
3. Are favors on the tables?
4. Do ushers know their places?
5. Are clothes in the dressing room, on the racks, and in proper order?
6. Are accessories for each model in place?

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7. Is the microphone in working order?
8. Are musicians ready for the opening number?
9. Are stage settings in order? Are stage personnel sure of their jobs?
10. Are all props available?
11. Are lights in working order? Is the electrician aware of changes to be made during the show?
12. Are the models in their first costumes? Are they ready for the first sequence of the show?

QUESTIONS:

For Items 1-20, write the correct answer in the blanks provided.

1. The essence of the current fashion feeling should be captured in the fashion show's ____________________.

2. The central focus of the fashion show should be the ____________________.

3. When merchandise is checked out of stock, it may be recorded on a ____________________, a ____________________, or ____________________.

4. The blueprint used for pulling merchandise from stock is called a(n) ____________________.

5. The number of garments pulled from stock for possible use in the fashion show should be ____________________ as many as needed.

6. Groupings of merchandise for the fashion show may represent different ____________________ or ____________________.

7. Placing garments in different groupings is called ____________________.

8. The exact order in which the garment will appear on the runway is called the ____________________ or ____________________.

9. As a rule of thumb, the number of fashions which should be shown per minute is ____________________.

10. The fashion portion of the shows should not exceed ____________________.

11. The total show should not exceed ____________________.

12. The mounting or presentation of the fashion show, the use of backdrops and props as well as other materials to create a proper background that carries on the mood for the clothes is referred to as the ____________________.

13. A stage is usually used when the size of the audience is over ____________________.

14. The most effective fashion show sets are ____________________.

15. A frame for the entryway may be referred to as a ______________________.

16. Something carried by a model while showing a garment is referred to as a(n) __________.

17. Two ways to organize merchandise in the dressing room are by ______________________ or by ______________________.

18. If possible each model should have his or her own ______________________ to avoid confusion.

19. Three types of practice sessions which contribute to a smooth-running fashion show are ______________________, ______________________, and ______________________.

20. The end of the fashion show is called the ______________________.

In Items 21-35, supply the information which correctly answers each item.

21. Give three criteria for selecting clothes for the fashion show.
    a.

    b.

    c.

22. Give two reasons for eliminating a garment from those which might be selected for a fashion show.
    a.

    b.

23. List three guidelines for planning the fashion show lineup.
    a.

    b.

    c.

24. Give four guidelines for determining the appropriate number of garments between each model's appearances.
    a.

    b.

    c.

    d.

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25. List four characteristics needed for music for a fashion show.
    a.
    b.
    c.
    d.

26. Where are entrances and exits traditionally located on a stage?
    a.
    b.
    c.

27. Give three considerations for planning the sets for the fashion show.
    a.
    b.
    c.

28. Give three tips for the effective lighting of a fashion show.
    a.

    b.

    c.

29. How long before the show are fittings and alterations usually made?

30. What should be done with tickets or hang tags if they must be removed from the garments?

31. List four points at which merchandise used in a fashion show should be checked.
    a.
    b.
    c.
    d.

32. How soon should merchandise used in a fashion show be returned to the various departments? Why?

33. Where should the model room be located in relation to the stage?

34. List five types of equipment needed in the dressing room.
    a.
    b.
    c.
    d.
    e.

35. List eight items which might be included in the emergency supplies in the dressing room.
    a.
    b.
    c.
    d.
    e.
    f.
    g.
    h.

ASSIGNMENTS:

I. Start a collection of articles describing fashion show themes. For each show, note the season, type show, intended audience, and major fashion statements.

II. Interview the person in charge of directing fashion shows at the store where you are employed. Ask the person to describe the planning and preparation necessary for making a fashion show. Compare your findings with the descriptions in this lesson.

GROUP WORK:

I. Clip pictures from current fashion magazines. Practice sequencing the fashions and planning a lineup as you would for a fashion show.

II. Work with your FHA/HERO chapter and a local clothing store to plan and present a fashion show at your school.

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UNIT XIV-3

FASHION SHOWS

SUBJECT: Promoting the Fashion Show

TASK: 46. Help plan a fashion show.

OBJECTIVES: When you finish this lesson you should be able to:

a. plan store-sponsored promotion for a fashion show
b. select promotional tie-ins and giveaways for a fashion show
c. plan advertising and publicity for a fashion show
d. evaluate the effectiveness of promotional effects for a fashion show.

REFERENCE: Diehl, Mary Ellen. *How to Produce a Fashion Show.* New York: Fairchild Publications, Inc., 1976. pp. 91-116.

All the planning and organization that goes into creating an exciting fashion show will be wasted if people are not made aware of the show and motivated to attend. Good publicity involves: (1) Store sponsored promotion, including invitations, tickets, giveaways, programs, and store displays; (2) Promotional tie-ins and giveaways; (3) Advertising and publicity; and (4) Keeping store personnel informed.

INFORMING STORE PERSONNEL

One of the most easily overlooked means of publicizing the fashion show is the store personnel. Advertising and publicity efforts are bound to generate questions from customers. Customers may have questions about the location and time of the show or how to obtain tickets. They may be discouraged from attending if store personnel cannot answer their questions or direct their inquires to someone who can.

The salespersons need to know which garments were modeled in the fashion show. During the show the audience visually selects the garments they would like to inspect more closely and perhaps to try on. When the prospective customer arrives at the store, nothing can more quickly defeat the purpose of the show than a sales staff which cannot quickly locate the garments described.

DISADVANTAGES OF PUBLICITY

Publicity which effectively serves its purpose of making people aware of the fashion shows and motivating them to attend may have one important disadvantage. It may attract some people for the wrong reason–to steal merchandise. The advertisements and publicity announce to everyone that many expensive items such as designer clothes, furs, and fine jewelry will be located at a busy public place. The disadvantage of publicity increases the need for adequate insurance and the use of security guards, especially if the merchandise will be left in the dressing rooms overnight.

EVALUATION OF SHOW PROMOTION

Taking time to evaluate the promotion of the fashion show makes it easier to promote the next show effectively. A follow-up report on the effectiveness of the promotional activities for the show should be made to the store administrator.

For future reference, a file should be compiled on the promotional efforts for each show. The file should include:

- Copies of all advertisements, invitations, programs, press releases, photographs, and art work
- Names included on the invitation list
- New names obtained for future invitation lists (This is especially important for a benefit show.)
- How the tickets were distributed, the number distributed, and the number of ticket holders who attended the show
- Names of manufacturers, retailers, or editors who offered free publicity, or tie-ins, or donated giveaways or door prizes
- Actual expenses compared to amount budgeted
- Suggestions for improving publicity for future shows

QUESTIONS:

For Items 1 to 4, fill in the blanks with the correct answer.

1. Two ways to control the type and size audience attending the fashion show are ______ ______________________ and ______________________.
2. When compared to the number of seats available, the number of invitations or tickets to the fashion show should be ______________________ (more, less, the same).
3. A cooperative exchange of publicity between the fashion show and the manufacturers or media is called a ______________________
4. Two factors which determine the size and frequency of fashion show ads are the ______ ______________________ and the ______________________.

In Items 5-20, supply the correct answer in the space provided.

5. List two purposes of publicity.
   a.
   b.
6. Give two principles for developing publicity material.
   a.
   b.
7. List eight items of information which may be included on the fashion show invitation.
   a.
   b.
   c.
   d.
   e.
   f.
   g.
   h.

8. How far in advance of the two types of fashion shows should the invitations be mailed for
   a. a seasonal fashion show?

   b. for a charity show?

9. What three factors tend to increase attendance at a fashion show?
   a.

   b.

   c.

10. List two sources for names that might be used as an invitation list.
    a.

    b.

11. List two functions (other than admittance to the show) that an invitation or ticket might serve.
    a.

    b.

12. Why is it important for store employees to be informed about the show?

13. List the minimum essential information for a fashion show advertisement.
    a.

    b.

    c.

    d.

14. Regardless of size, when should the greatest number of advertisements for the show be scheduled for the newspaper or radio?

15. Explain how "teaser ads" can be used most effectively to promote the fashion show.

16. Why are few fashion shows advertised primarily on television?

17. List four types of information that might be included in a fashion show program.
    a.

    b.

    c.

    d.

18. List four methods of publicity which might be used during the fashion show to build the audience's motivation and interest in future shows.

a.

b.

c.

d.

19. Explain how good publicity can also be a disadvantage to a fashion show.

20. List four categories of information that should be collected in a publicity evaluation file for future reference.

ASSIGNMENTS:

I. Clip or make notes of examples of promotional advertisements and publicity for upcoming events.

II. Listen to the radio or television or scan the newspaper or magazines to identify specific examples of media, manufacturer, or publication tie-ins. Ask the publicity director at the store where you work what promotional tie-ins the store has used.

GROUP WORK:

I. Plan and execute the publicity for a fashion show sponsored by your local FHA/HERO chapter. Select the media to be used. Develop advertisements and publicity releases. Plan invitations, tickets, programs, and displays. Collect door prizes and give-aways to be used at the fashion show.

II. Work with a consumer and homemaking education class of your school to plan the publicity for a fashion show the class will present.

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UNIT XIV-4

FASHION SHOWS

SUBJECT: Commentating the Fashion Show

TASKS:
46. Help plan a fashion show.
47. Commentate a fashion show.

OBJECTIVES: When you finish this lesson, you should be able to
a. identify the role of the commentator
b. describe qualifications of a commentator
c. list types and sources of commentators
d. describe the types of commentary writing
e. describe procedures for writing fashion show commentary
f. describe factors in effective commentary presentation
g. evaluate the effectiveness of fashion show commentaries.

REFERENCES: Dielh, Mary Ellen. *How to Produce a Fashion Show.* New York: Fairchild Publications, Inc., 1976. pp. 71-82.

Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. 162-164.

From the beginning to the end of the fashion show, the commentator tells and sells while the model shows and sells. The commentator uses the commentary or script to supplement what can be seen, and to pace the show. The commentary should be bright, crisp, and informative. It should be made up of concise, catchy phrases; references to current events; humor; and even cliché's given an interesting twist. It should point out the fashion news, explain how to wear and accessorize fashions, and evaluate the season's offerings for the viewer. Most important, it should be entertaining and coordinated with what is being shown. The commentator should be able to improvise if necessary, as in the case of an unforeseen happening.

QUESTIONS:

For Items 1-8, place the word(s) which correctly complete(s) the statement in the blank provided.

1. Compared to earlier fashion shows, the role of the commentator is ____________________ (more, less) important.
2. The commentator's basic role is to provide ______________________________.
3. The best time for writing the commentary is ______________________________.
4. The opening commentary remarks should not be longer than ____________________.
5. The commentator controls the respective fashion show elements by setting up a __________ ____________________.
6. The key to becoming a good commentator is ______________________________.

7. Gaps caused by holdups and other disasters during a fashion show can be hidden from the audience by using ______________________________.

8. The purpose of the commentary is to ______________________________.

For Items 9-15, supply the information needed to correctly answer each item.

9. List three characteristics of a good commentator.
   a.
   b.
   c.

10. Identify three types of commentators.
   a.
   b.
   c.

11. List three types of commentaries. Give one advantage or disadvantage of each.

	Type	Advantage	Disadvantage
a.			
b.			
c.			

12. List three factors in a successful fashion show presentation.
   a.
   b.
   c.

13. List three points which might be mentioned about a garment in the commentary.
   a.
   b.
   c.

14. List three keys to effective commentary delivery.
   a.
   b.
   c.

15. Give two types of information that would be appropriate for "fillers" in the fashion commentary.
   a.
   b.

ASSIGNMENTS:

I. As you attend fashion shows, note the descriptive words and phrases used by the commentator. Start a list of descriptive words and phrases which you can refer to as needed.

II. Make a list of words and phrases used in fashion advertising. Use current fashion magazines as resources for making the list.

III. Take a speech class to learn how to speak effectively in public. Take advantage of any opportunity you have to speak before a group.

GROUP WORK:

I. Write a commentary for garments to be modeled at an FHA/HERO fashion show. Write filler cards which can be used as needed during the show. Conduct tryouts to select a commentator for the show.

II. Clip fashion advertisements of current fashions. Write commentary for these ads. Practice reading and evaluating your commentaries.

UNIT XIV-5

FASHION SHOWS

SUBJECT: Modeling in the Fashion Show

TASK: 48. Model garments and accessories.

OBJECTIVES: When you finish this lesson, you should be able to
- a. prepare the dressing room for models
- b. organize clothes and accessories for a fashion show
- c. care for clothes and accessories used in a fashion show
- d. assist models in the dressing area
- e. identify various types and sources of models
- f. explain the proper techniques for formal modeling and runway
- g. recognize properly modeling positions and moves.

REFERENCE: Diehl, Mary Ellen. *How to Produce a Fashion Show.* New York: Fairchild Publications, Inc., 1976. pp. 59-69.

As an employee in an apparel and accessories store or department you may be asked to assist with a fashion show. Your duties will vary according to the policies and size of the store where you are employed. You may be asked to prepare the dressing room for the models and help them dress. You may assist with the selection and training of models. Your chief responsibility for a fashion show may be the care of the garments being modeled. These behind-the-scenes duties of a fashion show may not be glamorous, but they are important to the success of a fashion show.

ASSISTING THE MODELS IN THE DRESSING ROOM

When assisting the models in the dressing room, your main concern will be to keep the fashion show running smoothly. The models will be making rapid changes because there will be little time between appearances. Being organized and keeping calm will add to your efficiency as the pace of the fashion show increases.

Depending on the size of the place where you are employed, your duties may be that of a dresser, pusher, checker, starter, alterationist, presser, or a combination of these. In a small store or department you may assist with all backstage fashion show needs.

As *dresser* you will be assisting with the dressing of models before the show, during the show, and after the show. Before the fashion show, check each outfit with the model or models you will be assisting. If you notice a loose button or a needed minor repair, take care of it immediately. It may be your responsibility to make the repair, or you may need to take the garment to the alteration hand or seamstress.

As you will be helping the model to make speedy changes, find out how the model wants to put on each garment. Learn how the model wants garments to be zipped, unzipped, fastened, and unfastened. Check that all scarves, belts, and all parts of the garment and all accessories are with the outfit. Check that the soles of new shoes the model will be wearing have been taped to prevent marring.

As you help the model dress, keep in mind the importance of taking care of clothes and accessories used in the fashion show. Check that the model has garment shields to protect fabric from perspiration. In sleeveless garments, provide the model with tissues for underarm protection until appearance on the runway. When helping the model change clothes, pull garments over the head, being careful to first cover the model's face to prevent make-up stain on clothes. When it is necessary for the model to step into garments, place a change sheet on the floor to prevent soiled merchandise. The change sheet can be a sheet of large white paper or a plastic dry cleaning bag. The model should remove shoes before stepping on the change sheet so it will be kept clean.

While the model is on stage, prepare for the model's next appearance by having the next garment off the hanger and ready to put on. When the model returns to the dressing room, help the model out of the clothes just modeled and assist the model in putting on the next outfit. Quickly check the model's overall appearance for open zippers, dangling tags, straps or slips that show, etc., before she or he leaves the dressing room. Hang up the clothes that have just been modeled and prepare the next outfit for the model.

At the end of the show assist the model by checking that all clothes are on appropriate hangers, shoes are in correct boxes for size and color, and accessories are in correct bags or on the accessory table. Check that scarves, belts, and separate parts are attached to the appropriate garment. Locate any missing items before the clothes leave the dressing room. If pieces cannot be found, report the missing items to the person in charge of the fashion show.

If you are assisting as a *pusher* in the dressing room, you will need a line-up chart. Your job will be to get the models into the line-up in the proper order for their appearance on the runway. It will be easier to locate models if you know them by name and by sight.

When assisting as a *checker*, position yourself in the line-up order and check the line-up chart for all last-minute changes. Check each model's overall appearance and tell individuals of any needed changes or repairs. Large fashion shows usually need more than one checker.

If you are asked to act as a *starter* for the fashion show, you will be responsible for starting each model onto the stage or runway on cue at the right time. A model appearing too early or too late can ruin the effect of the show. You will need to attend rehearsals and become familiar with the script. You should have a complete script and pencil in any changes as they are made. As a starter, you will need to be alert to what is going on in the fashion show at all times.

Usually during rehearsal the models will establish their timing and cues with the commentator. You must continue to listen intently to the commentator in case a mistake is made, or in case the commentator makes an added remark that was not rehearsed. You must also be prepared to emphasize a detail being described with body movements. When modeling you must learn how to pace yourself and remain on stage until the commentator has completely finished talking about the garment.

The use of hand props is slowly diminishing in fashion shows. If hand props are used, they should be kept small and carried to the side so as not be obstruct the view of the garment. When nothing is carried, it is only natural to feel awkward about what to do with free hands. Hand movements and arm swinging should be kept natural and to a minimum. It is unprofessional to point to details on the garment as the commentator describes them. As an alternative, you may turn your body toward the audience so that the feature being described is more visible, or place a hand in a pocket if it looks natural.

In order to allow the audience to see the garment worn under a coat, jacket, or vest, the outer garment should be removed or slipped off the shoulders. You should display the total outfit long enough for the audience to view it from all sides. Then quickly unbutton and remove the outer garment while making a walking turn, or pivot. The buttons should be handled as your back is turned to the audience so they will not be distracted and the flow of movement will not be broken.

Before leaving the stage, you should acknowledge the audience with a slight, natural nod and eye contact to each area. It will look natural if you will let the eyes lead the head in the direction you will be looking. First, casually look over the left shoulder and look at the left side of the audience. Raise the head slightly, let the eyes move to the center of the audience, and nod slightly as the head slowly turns forward. Then, raise the head again letting the eyes move to the right of the audience, and nod slightly as the head slowly turns to the right. This should all be done smoothly, naturally, and in coordination with your final pose, pivot or turn.

INFORMAL MODELING

Modeling within a restaurant or store is done more informally, but still follows the general rule for entrance and exit moves. You should pause upon entering the area, and make a pivot or turn before leaving. The amount of turns en route during the modeling will depend on the number of tables and the space available.

Since models come in close contact with the customers, it is important that you be friendly, sincere, courteous, and able to answer questions or give information on garments as you move from table to table. You must also be able to work independently and use tact so as not to become involved in lengthy conversations.

Cooperation among staff members and models in sharing facilities, caring for clothing, and taking other backstage responsibilities is necessary for a successful fashion show. There is no time for petty grievances and jealousies. To maintain a cooperative working environment, members of the fashion show staff and the models should observe the following code of manners in the dressing room. Observe the "no smoking" and the "no drinking" rules. Do not invite friends or family members backstage. Do not borrow anything unless absolutely necessary, and then only with approval. Return any borrowed items as soon as possible. Avoid making personal phone calls. Follow instructions for leaving the dressing area organized. Keeping things organized, maintaining a calm disposition, and displaying a cooperative attitude will aid you when working behind the scenes of a fast-paced fashion show.

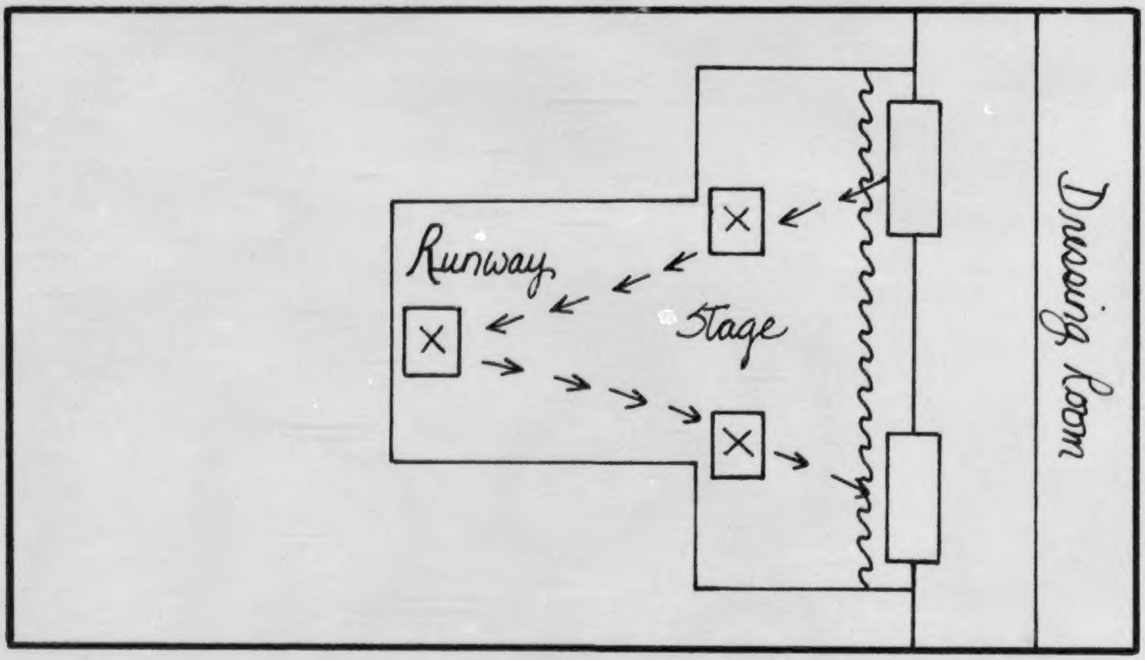
FORMAL MODELING

Even through professional models usually model the clothes in a fashion show, you may be asked to assist with the modeling at your training station. You may be expected to model clothes or you may be involved with training nonprofessionals, such as club women modeling for a charity show. With professional models in a fashion show, training will be confined to pacing out the modeling route or teaching a special routine. Through experience or school training the professional comes to the show with the knowledge of a proper walk, pivot, pose, and way to show the garments. Amateurs will need training in these areas.

Male models should never pivot since it looks unmasculine. Since the purpose of the pivot is to allow the audience to view the garment from all sides, male models may simply pause and do a walking turn to accomplish this.

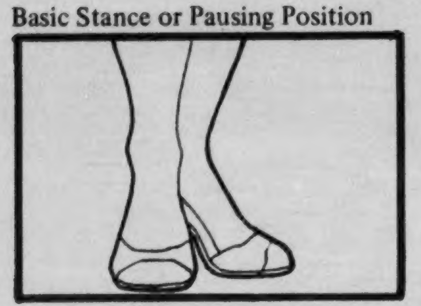
Amateurs or children may find it difficult to learn to execute attractive pivots. In this case, a walking turn may be substituted. If the children are extremely young, they are permitted to walk straight along the modeling route without turning.

If a runway extends from the center of the stage, the model usually enters and exits from the sides of the stage, called the *wings.* For variation the model can enter and exit from the center back stage. Enter stage right and walk to about three feet from the beginning of the runway and either pose or pivot at this point. Depending on the length of the runway, one may be done in the middle and one pivot at the end of the runway. If the runway is not extremely long, the pivot at the end of the runway is sufficient. Walk toward the exit and make a final turn or pivot approximately three feet from the beginning of the runway. The following is a diagram that summarizes the route described above:



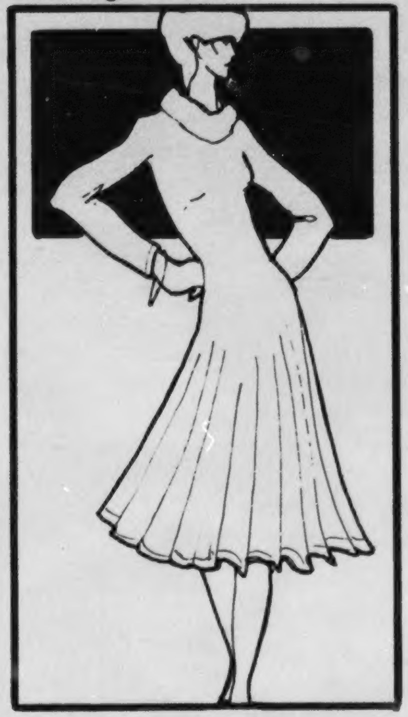
MODELING POSITIONS AND MOVES

Basic Stance or Pausing Position



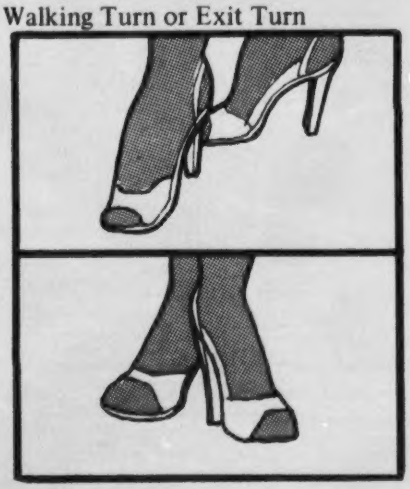
For a firm balanced stance or pause position, position the left foot at a slight angle toward the left. Position right foot at about 45 degree angle to the left foot, with the right heel pressing against the instep of the left foot. All of your weight should be shifted to the left foot so the right foot is free to start the next step as you continue modeling.

"Cheating" Position



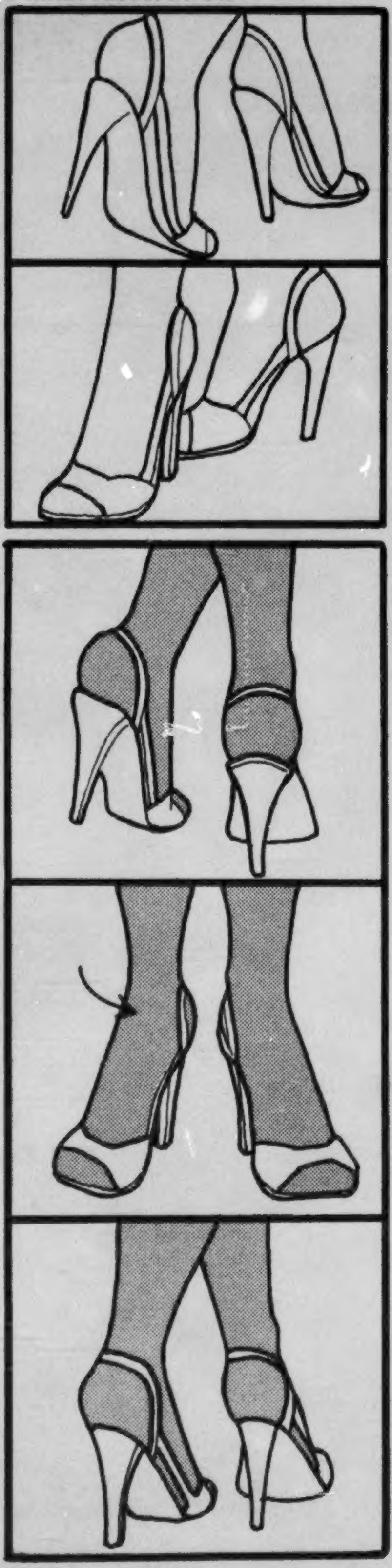
This body position is accomplished by slightly twisting your shoulders toward the audience as you walk along the modeling route on stage.

Walking Turn or Exit Turn



To practice a walking turn, begin with the basic stance and take four steps, right, left, right, left. Just as the right foot is placed down, as if making another step, shift the weight of the body equally to the balls of both feet. Then turn smoothly to the left to be facing in the direction from which you came.

Female Model Pivots

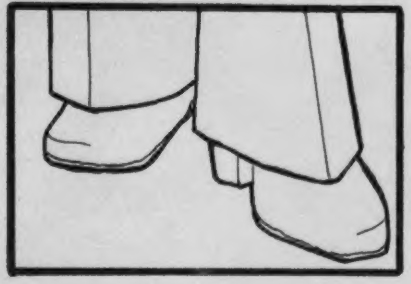


The Two Step-Around Pivot – Do a walking turn, take one step, and do another walking turn. This will turn you completely around so you will be facing the same direction as when you started.

The One Step-Around Pivot – Begin as if making a walking turn. After making the fourth step, bring the right foot over the left foot, distributing the body weight equally to the toes of both feet. Keep the knees bent slightly and turn quickly to the left making a complete turn. This will turn you completely around so you are facing the same direction as when you started. The pivot may be difficult for some, and will need to be done quickly yet smoothly in order to look attractive.

Male models should never execute the same type of pivot as a female model because it looks unmasculine. He may simply pause and turn around or walk back a few steps at the pivoting spot on the stage or runway.

Male Model Pivot



QUESTIONS:

1. In the dressing room clothes for a fashion show are arranged by ____________________
or ____.

2. Apparel and accessories used in a fashion show should be kept in a new, untouched condition
so ____.

3. The ____________________ holds accessories to meet emergencies that occur during a fashion show.

4. ____________________ and ____________________
are used to protect garments from underarm persperation.

5. If necessary to step into garment, remove shoes and place a ____________________
on the floor to prevent soiled merchandise.

6. When modeling on a stage, the body is carried in the ____________________
position, which allows greater visibility of the garments by the audience.

7. List three sources for either professional or amateur models.
   a.

   b.

   c.

8. Give two advantages for using amateur models instead of professionals.
   a.

   b.

9. List five of the many personal or professional requirements necessary to be a good model.
   a.

   b.

   c.

   d.

   e.

10. Because informal models come in such close contact with the customers, they shoud be
    a.

    b.

    c.

    d.

    e.

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In Items 11-18, write *T* if the statement is *true* and *F* if the statement is *false*.

______11. A walking turn is substituted for pivots when males are modeling.

______12. The model should casually point to the features as the commentator describes them.

______13. When outer garments are removed, they should be unbuttoned from the bottom up, folded, and carried over one arm.

______14. Before each model exits, he or she should acknowledge the audience with a slight natural nod and eye contact to each area.

______15. Inviting friends and family backstage to watch is allowed if first approved by the show producer or fashion coordinator.

______16. Hang tags and price tags should be removed from all garments and accessories to be used in a fashion show.

______17. Hems and temporary alterations for the fashion show should be left unpressed or pressed slightly.

______18. Masking tape is placed on the soles of new shoes to indicate the price will be marked down after the show.

ASSIGNMENTS:

I. Select a facility or location that would be appropriate for having a fashion show. Sketch the stage or runway approximately to scale and outline a modeling route appropriate to that modeling space. Designate the entrance, exit, place for and number of the modeling moves, and location of the dressing room in relation to the flow of modeling.

II. Ask a person from an apparel and accessories store or department to discuss the procedures they use when presenting a fashion show. How do they protect show merchandise? Do they usually have amateurs or professionals model the clothes.

GROUP WORK:

I. Practice the modeling moves and positions which you have been studying. Share other modeling moves and pivots that you might be aware of with the members of the class. Select one member from each group to demonstrate the different moves and positions. Hold a class critique to evaluate the moves.

II. Share with classmates the methods your training station uses for
  a. removing hangbags and price tags.
  b. last minute pressings
  c. taking care of new shoes
  d. security precautions for show clothes
  e. arranging clothes by model or by lineup order
  f. modeling techniques.

UNIT XIV-6

FASHION SHOWS

SUBJECT: Planning the Special Fashion Show

TASK: 46. Help plan a fashion show.
48. Model garments and accessories.

OBJECTIVES: When you finish this lesson, you should be able to
a. identify types of special fashion shows
b. point out factors to consider when planning special fashion shows
c. summarize how film, tape, and television are used in conjunction with fashion shows.

REFERENCE: Diehl, Mary Ellen. *How to Produce a Fashion Show.* New York: Fairchild Publications, Inc., 1976. pp. 117-143.

The basic preparation for planning, organizing, publicizing, commentating and modeling for all fashion shows are the same. However, speciality shows such as bridal, children's, teen, designer, co-op, home sewing, charity benefits, and trunk shows have their own peculiar needs and require special attention. When planning a special fashion show you must consider the potential audience, the market to be covered, the specific purpose for holding the show, the location of the show and the special way it is to be presented. Fashion shows spotlighted on television, as well as film and tape presentations, require additional skills in timing, editing, and technical details.

QUESTIONS:

1. List four factors which you must consider when planning a special fashion show.
   a.
   b.
   c.
   d.

2. The most elaborate fashion show is the ________________________________.

In Items 3-15, write T if the statement is *true*, and F if the statement is *false*.

_______ 3. Garments for the entire wedding party should be included in a bridal shower.

_______ 4. Fashions for the remarried bride are not appropriate for a bridal show.

_______ 5. The "Hatbox" or "Bandbox" show is a popular method for presenting new lines of hats or shoes.

_______ 6. The mature women's show is usually successful when it presents high-fashion clothes.

_______ 7. The home sewing or pattern fashion shows should be held in the fabric department.

_______ 8. The planning for a children's show should be flexible to handle surprises.

_______ 9. To save time during a bridal show, the dressers are instructed not to button every button.

_______ 10. The co-op show, which may be a parade or spectacular, can be held in a mall or store.

_______ 11. Filmed and taped fashion shows can be used as part of a large seasonal effort, in conjunction with a live show or between major promotional periods to create fashion excitement.

_______ 12. Television fashion stories will soon replace newspaper promotions.

_______ 13. Major fashion shows are often taped to be used as sales training aids in departments.

_______ 14. The purpose of the trade show is to present merchandise to consumers.

_______ 15. Professional models are preferred for trade, co-op, teen, and college shows.

ASSIGNMENTS:

I. Attend a special fashion show. Report to your classmates on the type of show, the particular audience it was planned for, the market it covered, location, and the special way it was presented. Was the pace of the show fast,slow, or varied? Describe procedures for handling door prizes and "giveaways," if any were used. Why do you feel the audience responded favorably or unfavorably to the show?

II. Select a newspaper or magazine article showing a special fashion show. What makes the fashion show special? Share the idea with classmates.

GROUP WORK:

I. Plan a special fashion show. Follow the basic guidelines, but be original in your plans. Be sure to define your audience and the market covered. Present the fashion show plan to your classmates.

UNIT XV-1

YOUR FUTURE IN APPAREL AND ACCESSORIES

SUBJECT: Retailing Careers

TASK: 49. Assume additional responsibilities in preparation for job advancement.

OBJECTIVES: When you finish this lesson you should be able to

a. identify career opportunities in apparel and accessories
b. cite training and educational requirements for various apparel and accessories jobs
c. list qualifications for jobs in apparel and accessories
d. determine training available for jobs in apparel and accessories
e. determine possibilities for promotion in apparel and accessories
f. name sources for finding an apparel and accessories job
g. develop a plan to prepare yourself for a successful career in apparel and accessories retailing.

REFERENCE: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies in Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 8-11.

Fashion is fun! Fashion is exciting! But above all, fashion is big business! Apparel and accessories is a multibillion dollar industry. As one of the largest industries in the country, apparel and accessories offers many fascinating career opportunities for men and women.

TRAINING FOR RETAIL APPAREL AND ACCESSORIES JOBS

One way to learn more about retail apparel and accessories jobs is through related high school courses. High school home economics courses and home economics cooperative education courses are an excellent way to learn about apparel and accessories jobs. Home economics courses provide background information on elements and principles of design, fashion, textiles, and clothing construction. Home economics cooperative education courses provide students with the opportunity to learn about apparel and accessories jobs through classroom instruction and on-the-job training. Courses in art, business marketing, and distributive education are beneficial to students interested in apparel and accessories careers.

Advanced apparel and accessories careers require additional experience and education. Stores usually prefer a college or junior college education. Fashion merchandising, marketing, or business degrees aid in rapid advancement.

In addition to careers with retail stores, a wide variety of careers are available with organizations that provide services to fashion businesses. These businesses include advertising agencies, publishers, consulting firms, and trade associations. In each, an understanding of fashion is essential. Education and experience related to apparel and accessories provide this understanding.

FINDING A RETAIL APPAREL AND ACCESSORIES JOB

Five sources which can aid you in finding a retail apparel and accessories job include: (1) solicitation, (2) leads, (3) newspaper ads, (4) school placement services, and (5) employment agencies.

Solicitation

Many retail apparel and accessories jobs are available to people who ask for them. Decide what type apparel and accessories job you want. List your qualifications and related experience or education in the form of a personal data sheet or *résumé.* Then make a list of apparel and accessories stores where you would like to work.

Go to each store and ask to see the personnel director, or write for an interview. If the store has a job opening that fits your qualifications, you may have a good chance of getting it.

Leads

Someone you know may be able to suggest a possible job source. This is known as a *lead.* Job leads can come from friends, relatives, teachers, counselors, or others. To get leads you must let people know that you are looking for a job.

Newspaper Ads

The classified section of your local newspaper is an important source of job information. Help-wanted ads are placed when stores have job openings. The typical classified ad tells you what and where the job is, what the salary is, and whether you should send a written application or go for an interview.

School Placement Services

Your school may provide services designed to help students find jobs. These services may include a job placement office, cooperative education classes, or an annual job fair. The people in charge of these areas can help you find a job suitable for you.

The school placement office receives notices from local companies about job openings. Students looking for jobs go to the placement office for job interviews. The placement office studies the list of available jobs, picks out those for which a student is best qualified, and sets up interviews with prospective employers.

Cooperative education provides classroom instruction and part-time work experience for students while they are in high school. Some students go to work for their training sponsor full-time after graduation. Teachers of these programs often know of other jobs available in the community as well.

A job fair brings students interested in jobs together with business people interested in filling job openings. At the fair, business people discuss employment opportunities with students, and may even make application forms available. Students can learn about the business or company, discuss possible jobs, fill out an application, or be hired for a job.

Employment Agencies

Employment agencies bring together employers and job seekers. Employers provide the agency with details about jobs they have open. Job seekers go to the agency with descriptions of jobs they would like. The agency tries to match the job seeker's qualifications with the descriptions of jobs available. They also may try to find jobs for applicants who register with the agency.

When job seekers go to an employment agency, they are interviewed. Sometimes job seekers also are tested to find out what job qualifications they have.

Some employment agencies are privately owned; others are public agencies. Private agencies charge a fee for their services. The fee is usually paid by the person for whom the job is found, but some companies pay the agency the fee in order to attract applicants. Public agencies provide the same kind of placement service as private agencies. Unlike private agencies, public agencies do not charge a fee.

Questions:

1. List 10 entry-level jobs in apparel and accessories stores.
   a.
   b.
   c.
   d.
   e.
   f.
   g.
   h.
   i.
   j.

2. List 10 advanced jobs found in apparel and accessories stores.
   a.
   b.
   c.
   d.
   e.
   f.
   g.
   h.
   i.
   j.

3. List five responsibilities of an apparel and accessories buyer.
   a.

   b.

   c.

   d.

   e.

4. List three responsibilities of a fashion coordinator.
   a.

   b.

   c.

5. List three responsibilities of an apparel and accessories general merchandise manager.
   a.

   b.

   c.

6. List five sources of training which could help you advance in an apparel and accessories store.
   a.
   b.
   c.
   d.
   e.

7. Name five desirable personal attributes for a successful career in fashion merchandising.
   a.
   b.
   c.
   d.
   e.

8. Name five sources which can aid you in finding a retail apparel and accessories job.
   a.
   b.
   c.
   d.
   e.

In Items 9-15, match each job title to the correct job description. Place the letter of the job title in the blank to the left of each description. Use each letter only once.

Job Descriptions

______ 9. Receive and store incoming merchandise; keep merchandise properly arranged; participate in stock control.

______10. Create text, headlines, and slogans of ads.

______11. Coordinate the activities of a group of related departments; advise and supervise the buyers; interpret and execute policies of management.

______12. Shop at competing stores; compare prices; observe active selling items; report findings to buyers.

______13. Plan and direct the execution of window and interior displays.

______14. Service customers; transact sales; help with stockkeeping.

______15. Direct a company's advertising program by setting policies concerning types of advertising, amount of advertising, budgets; supervise the preparation of promotional material.

Job Titles

a. Advertising manager
b. Comparison shopper
c. Copywriter
d. Display manager
e. Divisional merchandise manager
f. Salesperson
g. Stock clerk

ASSIGNMENTS:

I. Obtain a copy of the organizational chart of the store or company which employs you. If an organizational chart is not available, draw one with your training sponsor's assistance. Compare the job titles used on the organizational chart with those you have learned in this lesson.

II. Ask your training sponsor to tell you about opportunities for advancement in the business or company where you are employed. How much education and experience is required for each position?

III. Develop a written plan to prepare yourself for a successful career in apparel and accessories. Study resources on careers in apparel and accessories. Ask for advice from your parents, teachers, counselor, training sponsor, and others.

GROUP WORK:

I. Compare the organizational chart for the business or company which employs you with the organizational charts for other apparel and accessories businesses. How are the charts similar? How are they different? What might be the reason for some of the differences?

II. Find out about apparel and accessories jobs available in your community. Look for help-wanted signs in windows. Ask people you know if they have heard of any job openings in apparel and accessories stores. Study newspaper help-wanted ads. Ask your school placement office, counselor, or cooperative education teachers if they know of any openings.

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UNIT XV-2

YOUR FUTURE IN APPAREL AND ACCESSORIES

SUBJECT: Fashion Buying Skills

TASK: 50. Assist in buying apparel and accessories for the store or department.

OBJECTIVES: When you finish this lesson, you should be able to

a. cite the functions of a buyer
b. explain how to plan purchases
c. determine when to buy
d. determine sources of supply
e. describe procedures for buying merchandise
f. describe procedures for pricing merchandise
g. explain how to monitor inventory levels
h. summarize procedures for reordering
i. list ways to promote slow sellers.

Fashion merchandising is the buying and selling of merchandise at a profit. *Fashion merchandising* consists of (1) buying, (2) selling, and (3) promoting apparel and accessories. The selling of apparel and accessories was described in Unit II, Apparel Retailing; and Unit III, Customer Satisfaction. Fashion promotion activities were included in Unit XII, Fashion Promotion; and Unit XIII, Fashion Display. This lesson will concentrate on the merchandising activity of buying.

THE BUYER

REFERENCE: Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. 249-255.

The *buyer* is a skilled merchandiser responsible for making a profit in one or more departments. Many buyers start their careers as salespersons, then move up to assistant buyers or buyers. Fashion buying careers offer both advantages and disadvantages.

Advantages of a Fashion Buying Career

Fashion buying careers offer the advantages of above-average pay and excellent opportunities for advancement. A buyer's salary is generally average or above average when compared to positions in other industries. The buyer's pay directly reflects the buyer's achievement. The buyer's earnings are usually based on a sales/profit formula. Therefore, the buyer's salary rewards effort and accomplishment. The buyer can advance to divisional merchandise manager, to a more profitable department, or to positions with textile and fashion manufacturing firms.

A divisional merchandise manager supervises a group of buyers in one merchandise area, such as sportswear. From the position of divisional merchandise manager, one can advance to branch store manager, divisional merchandise manager, and finally to top merchandising positions and branch store directorships. Buyers who move from one department to a more profitable department are not moving up in the organization, but can increase their salaries. Textile and fashion manufacturing firms offer positions which pay excellent salaries in marketing, sales, promotion, and sales management.

Disadvantages of a Fashion Buying Career

Fashion buyers work long hours, must survive tough competition and constant pressure, and spend many days traveling to market. Fashion buyers' hours are often longer than jobs on similar levels in other industries. Buyers often take work home with them. Their social lives are often limited by their long work hours.

Buyers must compete with other buyers in the store for display space, bargain tables, and newspaper, television or radio advertising. Buyers also compete with one another for promotion or advancement to a better job. They face constant pressure to increase sales and profits over last year's figures. Buyers spend large sums of the firm's money and must turn a profit in order to keep their jobs. In addition, buyers must try to perform better than other buyers.

Although travel to market sounds glamorous, some buyers dislike it. They complain about limited travel funds, poor accommodations, the amount of work required, frequent absences from home and family, having to catch up on work after each trip, and language difficulties.

Knowledge Needed by Buyers

To be successful the fashion and accessories buyer must know fashions, customers, buying, management policies, and business arithmetic. The buyer must know which silhouettes, textures, colors, and details of garments are fashionable and how these features affect price. The buyer must be able to recongnize *fashion cycles* and know the best time for buying merchandise for a particular store. This depends on the store's goals and its customers. A store that is a fashion leader needs fashion when it is rising in popularity. A mass merchandiser needs merchandise that has gained general acceptance. A discount or low-price-level store often buys merchandise which is declining in popularity. Stores do not want to buy fashions which have been abandoned. Most important, the buyer must remember that fashion is for customers. Customers' acceptance, not the buyer's taste, is what fashion buying is all about.

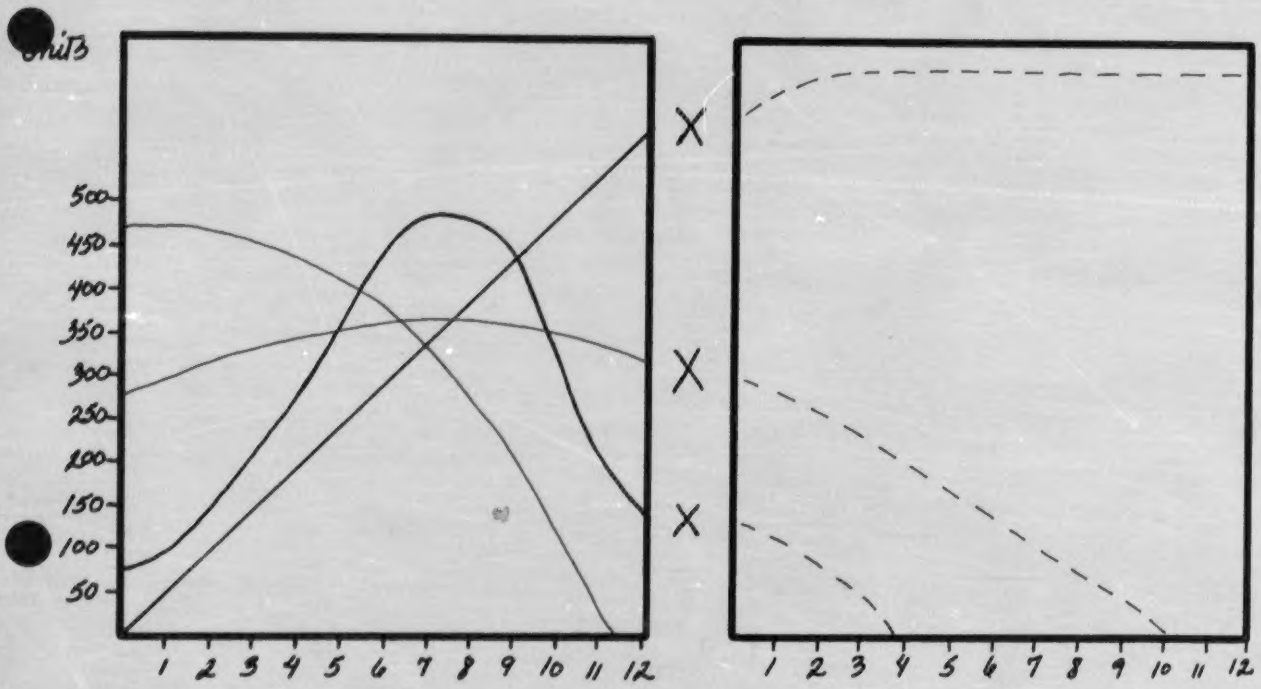
The buyer must know and constantly update information about the store's *customers*. Facts such as age, income, and education are readily available. Information about customers' opinions, attitudes, and habits require more study. To obtain information about consumers' lifestyles, the buyer must be involved in community life, read newspapers and periodicals, and attend a variety of events.

Fashion buying must be based on knowledge of customers and on *sources of supply*. Each store must identify the manufacturers whose fashions meet the needs of the store's customers.

Buying also must take into account the *policies* of the store or organization. Management identifies the types of customers it wants to attract in terms of price, variety and amount of stock, promotion of merchandise, markups, and markdowns. These policies differ according to the type of store. You can easily see why discount stores, specialty shops, department stores, variety stores, and chain stores would have different policies.

The buyer must have a good command of *business arithmetic*. The aim of business is to make a profit. The selling price must be enough higher than the cost of merchandise to pay the costs of doing business to provide a profit. Profits are determined by the use of a planned percentage. This percentage provides the basis for determining markups, markdowns, and gross profit. The buyer also uses this percentage to plan buying.

FIGURE 1
PLANNING FOR COMING SEASON
USING SALES RECORDS


Weeks
Actual Sales Records

Weeks
Expected Sales During Coming Season

In planning purchases for the coming season, the buyer decides how many items to order in each price line, each size, color, fabric, and style. The buyer bases these decisions on past sales. These detailed plans allow the buyer to concentrate on fashion of the merchandise when making purchases.

Buyers purchase merchandise six to eight months ahead, during seasonal markets. Buyers usually go to one or more markets to place orders for merchandise. Which markets the buyer visits depends on the type of store and on the season. A sportswear buyer may go to the California or Miami markets for swimwear. The coat and dress buyer may go to the New York market. At other times buyers go to the regional markets nearest their stores. Some merchandise may be bought from the manufacturers' representatives who call on the store, and through the resident buying office, if the store uses such a service.

Each fashion is purchased according to its current level of acceptance by consumers. Acceptance of fashions usually occurs in three stages. A new fashion is introduced and tested. If it is accepted, stock is increased. When the fashion shows a decline in popularity, stock is reduced and finally closed out. The chart in Figure 2 shows the buying cycle for these fashion stages.

QUESTIONS:

1. List the four main functions of the buyer.
   a.
   b.
   c.
   d.

2. Name two advantages of fashion buying as a career.
   a.
   b.

3. Name four disadvantages of fashion buying as a career.
   a.
   b.
   c.
   d.

4. List five types of knowledge needed by the apparel and accessories buyer.
   a.
   b.
   c.
   d.
   e.

PLANNING APPAREL AND ACCESSORIES PURCHASES

REFERENCES: Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. 256-270, 276-285.

Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies In Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 148-162, 168-170.

The buyer must evaluate what has happened and what is happening in the fashion cycle for each item of merchandise in the department. Then future sales can be anticipated and seasonal merchandise plans made. The sales records of the department help to identify fashion cycles. These records can be used in evaluating trends and making plans on a daily, weekly, and seasonal basis. Buying plans must be made six to eight months ahead of each season. The buyer bases buying plans on expected sales and partly on personal judgment.

The buyer studies department records to see how merchandise is selling. Merchandise is grouped by style, color, price, or other factors. The buyer studies daily, weekly, and periodic records. The buyer also studies the effects of various other factors, such as weather and the economy. All of these factors help the buyer judge current trends and plan future purchases.

One way the buyer can easily see current trends of different types of merchandise is to make a graph showing the number of items sold. Then the buyer can draw lines to show expected sales during the next season. The sample groups in Figure 1 show how this might be done. The X's show the points at which buying decisions were made. The solid lines show sales during the current season. The broken lines show sales expected during the coming season.

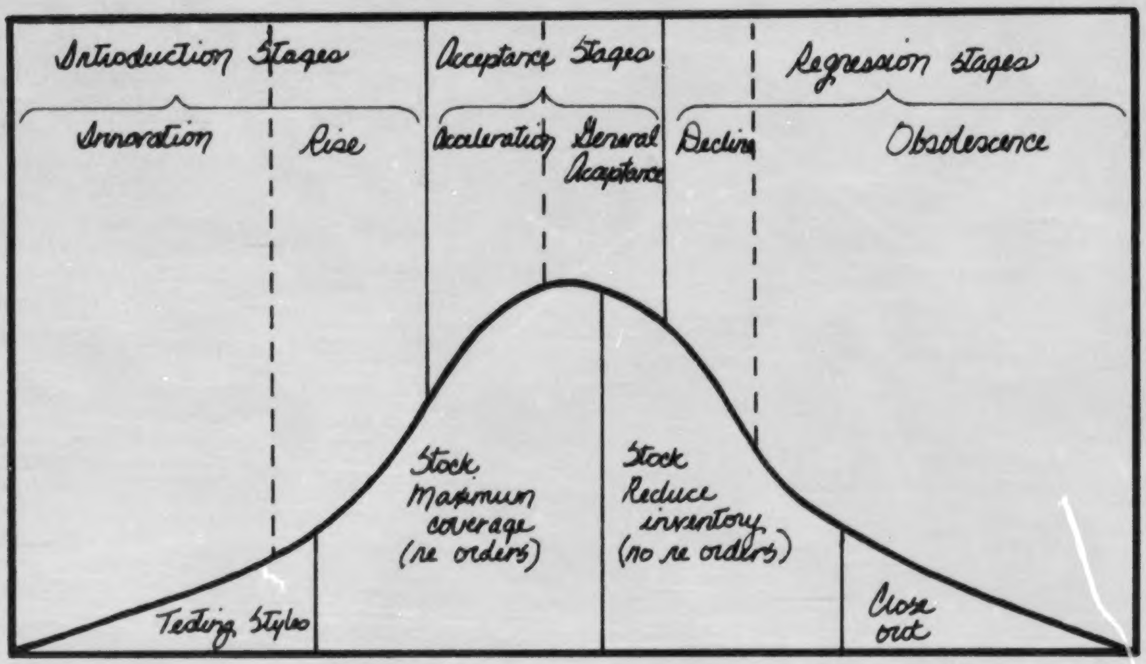

Introduction Stages
Innovation
Rise
Acceptance Stages
Acceleration
General Acceptance
Regression stages
Decline
Obsolescence
Stock Maximum coverage (re orders)
Stock Reduce inventory (no re orders)
Testing Styles
Close out

FIGURE 2

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[1] Modified from Kathryn Moore Greenwood, and Mary Fox Murphy, *Fashion Innovation and Marketing* (New York: MacMillan Pub. Co., Inc., 1978), p. 241.

QUESTIONS:

5. List 10 sources of information which can aid the buyer in determining what to buy.
   a.
   b.
   c.
   d.
   e.
   f.
   g.
   h.
   i.
   j.

6. Explain how each of the following aids the buyer in determining when to buy.
   a. Buying calendar-

   b. Staple merchandise-

   c. Ease of hand-to-mouth buying-

   d. Wholesale price fluctuations-

7. List five factors buyers consider in selecting sources of supply.
   a.

   b.

   c.

   d.

   e.

8. Name the four main sections of a seasonal merchandising plan.
   a.

   b.

   c.

   d.

9. Give four guidelines for analyzing unit-control information:
   a.

   b.

   c.

   d.

10. List five considerations one buyer must make when selecting merchandise.
   a.
   b.
   c.
   d.
   e.

11. List five elements that might affect the vendor's price of apparel and accessories.
   a.
   b.
   c.
   d.
   e.

12. Give five techniques of buying to obtain the lowest possible price.
   a.
   b.
   c.
   d.
   e.

13. List five types of information which buyers usually complete on a purchase order.
   a.
   b.
   c.
   d.
   e.

14. List five advantages of unit stock control.
   a.
   b.
   c.
   d.
   e.

15. List five types of information needed in unit control system records.
   a.
   b.
   c.
   d.
   e.

16. Compute the amount of merchandise to be reordered to replenish the following basic stock items.

    a. Men's dress socks (size 10):

       Model stock = 20
       Quantity on hand = 3
       Quantity on order = 10
       Quantity to be ordered = ___

    b. Women's barefoot sheer panty hose (taupe, medium):

       Model stock = 12
       Quantity on hand = 4
       Quantity on order = 0
       Quantity to be reordered = ___

17. Figure minimum stock, maximum stock, and quantity to order for the following situation. Your store sells an average of five velour jogging outfits in a medium size each week. Your order period is two weeks. Your delivery period is four weeks. You think you need three in reserve in the most popular style and color in case of extra sales. At this time you have a total of six outfits in stock and twelve on order.

    a. Minimum stock-

    b. Maximum stock-

    c. Quantity to order-

18. List five methods used to promote "slow sellers."

    a.

    b.

    c.

    d.

    e.

19. Name three ways to increase the rate of stock turnovers.

    a.

    b.

    c.

PRICING MERCHANDISE

REFERENCES: Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. 271-275.

Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies In Marketing Series.* New York: Gregg Division, McGraw-Hill Book Company, 1979. pp. 162-167.

QUESTIONS:

20. List 10 factors which affect pricing.
    a.
    b.
    c.
    d.
    e.
    f.
    g.
    h.
    i.
    j.

21. Find the dollar markup on the following merchandise.
    a. Dresses: wholesale cost = \$20.00; retail price = \$39.99.

    b. Shirts: wholesale cost = \$15.00; retail price = \$24.95.

22. Figure the percentage of retail markup on the following merchandise items:
    a. Ties: wholesale cost = \$5.25; retail price = \$10.00.

    b. Sweaters: wholesale cost = \$18.40; retail price = \$35.95.

23. Find the retail prices of the following merchandise items: (Assume that your pricing policy is to round prices to the nearest 25 cents.)
    a. Scarf: wholesale cost = \$3.00; desired markup percentage = 50 percent

    b. Shoes: wholesale cost = \$29.00; desired markup percentage = 45 percent.

ASSIGNMENTS:

I. Interview a buyer at your training station. As you study each part of this lesson, find out how the buyer decides when to buy, selects sources of supply, buys merchandise, prices merchandise, monitors inventory levels, reorders merchandise, and promotes "slow sellers."

II. If the buyer you interviewed is able to share them with you, collect copies of the forms used by the buyers at your training station.

III. Study the words in the "Buying Glossary" on pages 286-296 in *Fashion Marketing & Merchandising* by Ruth Tolman. Make a list of words you have heard used at your training-station. Add five new words to your list each day until you have learned the meanings of all the words in the glossary. Listen at your training station for the use of your new words each day. If you are unsure of the meaning of a word, ask your teacher or your training sponsor to explain it to you.

IV. Learn as much as you can about the buying, ordering, and pricing of one stock item and one fashion item.

GROUP WORK:

I. Develop a fashion merchandising plan for a model apparel and accessories store or department. Identify current fashion trends and economic conditions which might affect your plan. Identify two stores in your community as "competitors." Shop at these two stores to identify the clothing items, brands, and styles carried at each.

II. Invite the buyer for an apparel and accessories store or department in your community to share information about a recent trip to market. Find out what plans the buyer made before the trip. Find out how selections and orders were made.

III. Share information you have learned at your training station on ways to promote "slow sellers." Which methods seem to be the most popular?

UNIT XV-3

YOUR FUTURE IN APPAREL AND ACCESSORIES

SUBJECT: Basic Management Skills

TASK: 51. Assist in the management of the apparel and accessories store or department.

OBJECTIVES: When you finish this lesson you should be able to

a. cite the major functions of a manager in an apparel and accessories store
b. describe procedures for establishing an apparel and accessories store
c. identify typical policies of apparel and accessories stores
d. describe records, planning, and controls necessary for the successful operation of an apparel and accessories store
e. evaluate own abilities in terms of management responsibilities.

The management of the apparel and accessories store or fabric store is responsible for starting and maintaining the business. Management-level responsibilities include:

1. Selecting a location, building, and equipment
2. Planning the store layout and image
3. Financing the store
4. Protecting the store against risks
5. Developing the store organization
6. Establishing store policies
7. Hiring and training personnel
8. Controlling store activities through records
9. Planning to ensure a profit
10. Identifying and observing government regulations which affect the business.

In a small store all of these responsibilities may belong to the owner/manager. In a larger organization, management responsibilities are divided among several persons or departments.

ESTABLISHING AN APPAREL AND ACCESSORIES STORE

Establishing a retail apparel and accessories store or fabric store begins with choosing a location and building, and purchasing equipment. The store layout must be planned and the desired image created. The store must be financed and protected against risks.

Location

The location of an apparel and accessories business is an important factor in its success. It is so important that large chains often hire persons to study communities in order to choose good locations for stores. Selecting a business location involves choosing a city or geographic area for the store, selecting a specific shopping area, and deciding on the site or building. A desirable community would be one with a growing population and a rising standard of living. A community with several types of industry is a better choice than one that depends on only one industry. Once the community is chosen, a specific shopping area within the community is selected. The shopping area may be downtown, near the downtown area, or in a shopping center.

Once the general location for the store is chosen, a specific site must be selected. The site should be near successful businesses or on an active street. It should be a location many people pass. A study should be made of competitors in the selected area. This study should find out the following information about competitors in the area:

1. What merchandise (type, brand, and price range) does each offer?
2. What services are offered?
3. Will the proposed store be able to compete effectively for a share of the market?
4. What services must the proposed store offer to attract customers in this area?

The building selected or built for the store should fit into the business community, but be different enough to attract customers. Building needs may include wide entrances, display windows, open interiors, air conditioning, and escalators for reaching upper levels. A check list is often used for judging how suitable buildings are for a business.

After a suitable building is found, the prospective merchant is ready to arrange an agreement with the owner of the property. An agreement for use of property is called a *lease*. The lease is made for a certain length of time, often three to ten years. The lease usually contains an option to renew it. This allows the merchant time to build up the business without the lease expiring or the rent being increased. A lawyer should assist in drawing up the lease.

The rent agreed upon in the lease is usually given as an annual sum and paid in monthly installments. Sometimes rent is set as a percentage of store sales, often with a stated minimum. The percentage varies from one to ten percent according to the type of business. A beginning merchant should try to avoid paying rent that exceeds five percent of the store's lowest estimated sales. If expected sales are $48,000, an annual rent should not exceed $2400, or $200 a month.

Equipment

Once the building is obtained, the merchant is ready to purchase equipment. The equipment for a store includes shelves, display racks, sales register, data processing equipment, ticket marking machines, and hand trucks. Equipment even includes such things as escalators, floor coverings, and sprinkler systems. Each item should be selected with durability, care, and appearance in mind.

A variety of store fixtures are used for sale of textiles, sewing notions, apparel, and accessories. *Feature units* are tables, carts, or other devices used to display specials or features items. These may be placed in aisles, near escalators, or outside the store entrance. *Merchandise islands* are display cases with an open space in the middle where a salesperson is stationed to serve customers on all sides. Display shelves, storage, and a sales register may be included in the center. Merchandise islands are used frequently for hosiery, scarves, neckties, handkerchiefs, better handbags, billfolds, jewelry, and makeup. Displays of specials are sometimes placed at the ends of regular aisles of merchandise. These displays, which are designed to attract customers' attention to merchandise, are called *ends*. Display fixtures which permit customers to make their own selections are called *self-service fixtures*.

Layout

Layout refers to the physical arrangement of the store. In general, the floor space nearest the customer entrance is the area where the most sales are made. For this reason, the rear of the store or the upper floors are usually used for stockrooms and store offices. Merchandise is arranged in the store with consideration to:

1. Customer convenience
2. Keeping related articles together
3. Placing goods to influence sales
4. Overall appearance of the sales area.

In arranging the selling area, special attention should be paid to

1. *Traffic patterns.* Traffic patterns are set by the arrangement of major and minor aisles. Major aisles should permit at least three persons to walk together from entrances to elevators, escalators, and stairways. Minor aisles should permit at least two persons to walk together between fixtures.

2. *Visibility of merchandise to customers.* Customers should be able to view the entire selling floor over counters, cases, shelves, and racks. All merchandise should be easy for customers to see and examine. Signs, the decor, and the arrangement of merchandise should aid the customer in finding each department and type of merchandise.

3. *Customer service areas.* Checkout counters should be convenient and not interfere with incoming customers. Service desks should be centrally located and well-identified. Dressing rooms should be adequate in size, well-lighted, and located for both customer convenience and ease of control.

Store Image

Each store has a "personality" which gives customers an impression called the *store image.* Retailers attempt to create the desired image through the location, store layout, decor, fixtures, merchandise, store policies, and services. Advertising and salespeople also contribute to the store's image.

The retailer may use interior design to set the theme for the store. An exclusive specialty shop may use plush carpet in a soft color, tasteful wallpaper, expensive furnishings, and gold-toned fixtures. A men's store may use earth-tone colors, solid wood fixtures, heavy-textured furnishings, and hunting trophies to create its image. An infant wear shop may use pastel colors to set its theme. A department store may use some colors, designs, and fixtures to unify the store in an overall image, but vary the decor in each department to reflect the different types of merchandise offered. Once an image is established, the retailer must work to maintain and periodically update the desired image.

Protection Against Risks

Most businesses carry property insurance, liability insurance, business life insurance, and employee insurance. *Property insurance* covers damage to stock, fixtures, and the store building by fire, water, wind, flood, theft, or burglary. Plate glass, motor vehicles, and shipments of merchandise also may be covered. However, shoplifting and pilferage are *not* covered by property insurance. *Liability insurance* covers risks such as injuries to customers and personal or property damages. *Business life insurance* protects a business or business owner's family from financial loss due to the death of the owner.

Employee insurance commonly provided by retail businesses includes unemployment conpensation insurance, workmen's compensation insurance, and health insurance. *Unemployment compensation insurance* is required by state law for all retailers who employ four or more persons. This insurance provides benefits to unemployed workers. Some states, but not Texas, have laws which require employers to provide *workmen's compensation insurance*. This insurance covers sickness, injury, or death caused by an employee's work on the job. The federal government requires employers to pay half of the *Old Age, Survivors, and Disability Insurance* (OASDI Social Security) which is taken from each employee's wages. Social Security benefits are paid to qualified retired workers, dependents of workers, and disabled workers. Many stores also carry *group health insurance* covering hospitalization, medical care, and disability.

QUESTIONS:

1. List 10 management-level responsibilities in apparel and accessories stores.
   a.
   b.
   c.
   d.
   e.
   f.
   g.
   h.
   i.
   j.
2. Name and describe the major considerations in establishing a retail apparel and accessories store.
   a.
   b.
   c.
   d.
   e.

3. Identify the types of coverage provided to the store by each of the following types of insurance:
    a. Property insurance-
    b. Liability insurance-
    c. Business life insurance-
    d. Unemployment compensation insurance-
    e. Workmen's compensation insurance-
    f. Old Age, Survivors, and Disability Insurance (OASDI)-
    g. Group health insurance-

ASSIGNMENTS:

I. Study the location of the store where you are employed. Describe the location of the store. Ask your training sponsor why the site was chosen. What advantages and disadvantages do the location and building have?

II. Describe the equipment used in the store where you are employed. Does the equipment include feature units, merchandise islands, ends, and self-service fixtures? If so, how is each used?

III. Study the layout of the store where you are employed. Make a drawing of the store layout, indicating the use of each area. Where is basic stock kept? Where are advertised specials or featured merchandise placed? Do traffic patterns contribute to a smooth flow of traffic? Is merchandise visible and accessible to customers? Are customer service areas convenient to customers and easy for the store's staff to control?

IV. Describe the image of the store where you are employed. Ask your training sponsor to describe the type customer the store wants to attract. Does the store's image play a role in attracting the desired customers? If so, how?

V. Ask your training sponsor what types of insurance the store carries. What protection does each type of insurance provide?

DEVELOPING STORE POLICIES

A store must set policies regarding merchandise, advertising, service, credit, collections, and personnel. Policies in each of these areas contribute to the customer's image of the store. They provide guidelines for all of the store's employees to follow. Store policies are established by top management. The policies should be communicated clearly and carefully to all store employees, to customers, and to potential customers. Store policies should be reviewed frequently and changed when necessary.

Merchandise Policies

Merchandise policies establish the types, varieties, and quality of merchandise carried by the store. Merchandise policies also establish how merchandise will be priced. Merchandise policies were discussed in Unit XV-2, "Fashion Buying Skills."

Advertising Policies

Advertising and promotional policies enable the store to portray constantly its desired image. Advertising and promotional policies were covered in Unit XIII-I, "Promoting Fashions."

Service Policies

Store policies also dictate the services the store offers to its customers. Service policies include policies related to selling and shopping, customer convenience, and community involvement, as well as services which are sold at a profit to the store. The most common *selling and shopping services* include:

1. salespersons
2. shopping services, such as
    a. mail-order shopping
    b. telephone shopping
    c. personal shopping
    d. fashion shows
3. returns and adjustments
4. delivery services
5. credit
6. layaway.

Many in-store services are offered for the convenience of the customers. Customer convenience services often include:

1. restrooms
2. lounges
3. information desks
4. lost-and-found departments
5. pay phones
6. parking garage
7. parcel lockers
8. first aid stations
9. playrooms.

Because the store is a part of the community, it often provides services to benefit the entire community. These services strengthen the ties of the people in the community to the store. *Community services* offered by stores often include:

1. sponsoring activities and teams
2. exhibiting art and artifacts
3. entertainment by well-known performers
4. lectures of general interest
5. contributing money, merchandise, meeting rooms, and parking lots for use by various groups.

Some services are valuable to both the store and its customers. These services are planned to make a profit for the store. *Profit services* may include:

1. clothing alterations, which is the most common profit service
2. repairs and installations
3. food services
4. travel and ticket services
5. insurance
6. car, clothing, or equipment rentals
7. hairstyling.

Credit Policies

The store management must decide what types of credit to offer and how the credit will be financed. Stores offer four basic types of credit:

1. open or regular account
2. deferred or revolving account
3. installment plan
4. layaway plan.

The *open* or *regular account* is the most common type of credit offered. The customer is billed each month for the purchase made the previous month. The customer must pay the entire balance each month. *Deferred* or *revolving accounts* permit the customer to pay a small amount each month rather than the total amount of the month's purchases. A *service charge* of 1-1½ percent of the balance due is added to the monthly balance.

The *installment plan* permits customers to take a long period of time to pay for major purchases of expensive goods, such as appliances, television sets, automobiles, furniture, and jewelry. Under this plan, the customer signs a contract agreeing to make payments, or *installments,* for a stated period of time. Usually a *finance charge* is added to the purchase price of the item, a down payment is made, and the remainder, or *balance due*, is paid in monthly installments. Payments are made usually for 12, 24, 30, or 36 months. If the customer does not pay, the retailer can repossess or take back the merchandise. The retailer then can sell the merchandise to recover what is owed. If the sale does not bring the amount owed, the retailer can *sue*, or ask the courts to make the customer pay the difference.

Layaway plans permit the customer to select an item and pay for it in several payments. The store holds the item until the full price has been paid. The store may require that all layaways be paid within a certain period of time, usually 90 days, from the date of purchase.

Retailers may operate their own credit system or use an outside credit system. Bank credit cards, like VISA and MasterCard, and cards from American Express, Carte Blanche or Diners Club also are accepted by many retailers.

Collection Policies

Merchants who extend credit themselves must make every effort to collect what is owed them. The first step is to extend credit only to customers who are good risks. When credit is extended, the merchant should emphasize the customer's obligation to pay promptly. To encourage prompt payment, the merchant should send bills at exactly the same time each month so credit customers can budget for their payments. If a customer delays in making payments, the retailer should send a reminder immediately.

Accounts must be reviewed regularly to identify those which are *delinquent*, or past due. An account is delinquent if the customer fails to respond to the regular statement mailed by the store at the end of the month. When an account becomes delinquent, the merchant must decide how to handle it. If the customer has paid bills promptly in the past, the merchant may be more lenient. If the customer is a fair or poor credit risk, the merchant may apply collection pressure quickly.

PERSONNEL POLICIES

REFERENCES: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies In Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. pp. 233-245.

Tolman, Ruth. *Fashion Marketing & Merchandising.* Bronx, New York: Milady Publishing Corp., 1974. pp. 321-358.

Basic personnel policies deal with employment, training, scheduling, supervision, performance evaluation, compensation, fringe benefits, and working conditions.

The retailer should set wage ranges which are competitive with similar jobs for each job classification. Provisions should be made for annual increases for each type of job.

Retailers pay employees by various methods. One or more of these methods may be used for different kinds of employees in a store. The most common pay plans are the straight salary plan, salary and commission plan, quota plan, and straight commission plan. Under the *straight salary plan,* a set sum is paid to each employee regardless of how productive the employee is. Under the *salary and commission plan,* a base salary is paid plus a percentage of the salesperson's sales for the period. The *quota plan* is a variation of the salary and commission plan. Under this plan, the employee receives a base salary plus a percentage of sales over a set amount. Under the *straight commission plan,* the salesperson is paid a set *commission* or percentage of sales. *Draw accounts* may be provided for salespersons working on a commission. These accounts permit the salesperson to be paid regularly a reasonable wage even during slow periods. Payments from the draw accounts are charged against commissions earned later.

Fringe benefits are the extra benefits workers receive in addition to their salaries. Federal law requires retailers to pay Social Security taxes and unemployment compensation insurance. Retailers voluntarily may provide other fringe benefits, such as health insurance, employee discounts, pension and annuity plans, and employee cafeterias to attract and keep good employees. These fringe benefits may add more than 20 percent to salaries and wages.

Working conditions are another means for attracting and keeping good employees. Working conditions include the hours employees are required to work, break and meal times, and physical surroundings. Employee work weeks are getting shorter while store hours are getting longer. Most employees work 35-40 hours per week even though the store may be open 70 hours a week. Use of part-time employees and staggered hours, or different working times, make this possible. Scheduled breaks and meal periods help to make workers more productive. The retailer provides pleasant working conditions by giving consideration to employees' needs and comfort. Air conditioning, stools behind counters, and comfortable, attractive employee lounges help create a pleasant atmosphere.

QUESTIONS:

4. List five types of policies needed by an apparel and accessories store.
   a.
   b.
   c.
   d.
   e.

5. Name five selling and shopping services an apparel and accessories store might provide.
   a.
   b.
   c.
   d.
   e.

6. Name five in-store services which an apparel and accessories store might offer its customers.
   a.
   b.
   c.
   d.
   e.

7. Name three types of community service which might be provided by apparel and accessories stores.
   a.
   b.
   c.

8. Which one of the profit services described in the lesson is provided by most apparel and accessories stores?

9. Name and describe the four types of credit offered by retail stores.
   a.

   b.

   c.

   d.

10. List the six typical steps used for collecting delinquent accounts.
    a.

    b.

    c.

    d.

    e.

    f.

11. List three alternatives the retailer can pursue if other collection methods fail.
    a.
    b.
    c.

12. Give the four formulas which can be used to measure the effectiveness of collection procedures.
    a.
    b.
    c.
    d.
13. List five steps in recruiting and hiring employees.
    a.
    b.
    c.
    d.
    e.
14. Name three methods used to train employees.
    a.
    b.
    c.
15. List four major responsibilities the manager has for supervising employees.
    a.
    b.
    c.
    d.
16. List five factors which may be evaluated by an employee performance appraisal.
    a.
    b.
    c.
    d.
    e.
17. List 10 major factors that may cause an employee to become a problem.
    a.
    b.
    c.
    d.
    e.
    f.
    g.
    h.
    i.
    j.
18. List five things a supervisor can do to handle complaints of a minor nature.
    a.
    b.
    c.
    d.
    e.

19. Name and describe four common pay plans which might be used in an apparel and accessories store.
    a.

    b.

    c.

    d.

20. Give five examples of fringe benefits and working conditions which would help a store attract and keep good employees.
    a.
    b.
    c.
    d.
    e.

ASSIGNMENTS:

I. Obtain a copy of store policies used at your training station, or ask your training sponsor to describe the store policies regarding merchandise, advertising, service, credit collection, and personnel.

II. List the services provided at your training station. Categorize the services related to selling and shopping, customer convenience, community involvement, and profit services.

III. Find out what type(s) of credit are offered at your training station. What procedures are used to collect delinquent accounts? What legal actions are taken if other collection methods fail? Use one or more of the four formulas described to measure the effectiveness of collection procedures at your training station.

IV. Write a description of the procedures your training station used to recruit, hire, and train you. How do these procedures differ for full-time employees? By which of the pay plans described in the lesson are you paid? What fringe benefits do you receive? What working conditions contribute to your job satisfaction or dissatisfaction?

GROUP WORK:

I. Compare the services offered by five apparel and accessories stores in your community. How do the services offered relate to each of the following: size of store, type of store, location of store, type of customers served?

II. Compare the pay plans, fringe benefits, and working conditions of five apparel and accessories stores in your community.

OPERATING THE STORE

The *control* function of a business involves the checking of actual results against plans and guidelines, and making adjustments if needed. The first step in control is to keep adequate business records.

Business Records

A good system for keeping business records is essential for a successful store. Business records provide a picture of the store's financial health. Records provide facts which help management to make informed decisions in the fast-changing apparel and accessories business. Records also show federal, state, and local taxes owned; serve as a basis for obtaining loans; and help to establish the store's credit rating. The *essential records* that a business must maintain are purchase and inventory records, expense records, and business statements.

Purchase and inventory records are essential for maintaining control in any apparel and accessories business. These records show which merchandise has been ordered, which has been received, and what the amounts are in inventory. Purchase and inventory records may include the following.

1. A *basic stock list* is a list giving the amount of each item, size, color, and price to be kept in stock for staple merchandise lines such as hosiery and undergarments. Staple merchandise is that which is always in demand.

2. A *model stock plan* is a guide for buying which names by classification, size, color, and price the stock which should be maintained.

3. An *out-of-stock sheet* is a record kept by salespeople of items in low supply.

4. A *purchase order* is a record of what has been ordered, the supplier, method of shipment, and expected arrival date.

5. An *invoice* is a form from the supplier showing the cost of purchases. Retail prices may be noted on the form. It is filed in the "unpaid invoice" file until it is paid. Then it is moved to the "paid invoice" file.

6. A *purchase book* is a record of all invoices received. This record may be filed according to departments in the store.

7. A *vendor's ledger*, or *accounts payable ledger*, is a record of amounts owed and paid to each of the store's creditors.

8. A *physical inventory* is an actual count of goods on hand. Most stores take two physical inventories each year, at the end of January and at the end of July, when stock on hand is at a low point between seasons. Pre-inventory sales help to reduce stock further.

9. A *perpetual inventory* is a book inventory of the amount of merchandise that should be on hand based on store records. Book records can be kept in dollars, or in actual count of units of items, or both. The retailer starts with an *opening inventory*, or amount on hand, and adds *purchases* and subtracts *sales*.

If the physical inventory is smaller than the book inventory, there is a *shortage*. A shortage may indicate that merchandise has been lost due to clerical errors or to an actual physical loss. If the physical inventory is larger than the book inventory, there is an *overage*. An overage often indicates an error in the physical count of merchandise.

Expense records show the cost of doing business including the cost of goods; recurring expenses, such as office supplies; bad debt losses; and advertising. Expenses can be classified in a variety of ways. The system used should aid management in analyzing expenses, making business decisions, and making comparisons with similar stores.

The first step in collecting a delinquent account is to communicate with the customer. Collection procedures involve a series of steps, each sterner than the last. While the exact steps vary from one store to another, the following sequence is typical:

1. Send a duplicate of the regular statement without any comment.
2. Send a similar statement with a notice that the account is past due.
3. Send a letter demanding payment.
4. Send a more urgent letter demanding payment.
5. Call the customer on the telephone or send a telegram.
6. Turn the account over to an outside collection agency which will charge a percentage of the collections for its services.

The retailer must be careful not to harass the customer or allow communications to fall into the hands of a third party and become public. If this happens, the customer may file a *libel* suit.

If the methods of collection fail, the merchant can sometimes collect the money owed to the store by taking legal action against the customer. The merchant can:

1. Sue in court for the amount of the debt owed on an open or revolving account.
2. Repossess and sell merchandise sold on installment with the seller retaining the title.
3. Obtain a court order which requires the debtor's employer to pay the merchant a certain percentage of the debtor's wages until the amount of the debt has been paid. This procedure is called *garnishment*. State laws vary, but there is usually an established minimum below which wages cannot be garnished.

To measure the effectiveness of collection procedures, the merchant can figure one or more of the following: the bad debt loss index, the collection percentage, the accounts receivable turnover rate, and the age analysis of accounts.

$$\textit{Bad Debt Loss Index} = \frac{\text{Bad debts for period}}{\text{Total credit sales for period}}$$

Figure separately for open accounts, revolving accounts, and installment accounts. The index is usually lowest for open accounts and highest for installment accounts.

$$\textit{Collection Percentage} = \frac{\text{Payment by credit customers}}{\text{Accounts receivable outstanding at beginning of period}}$$

The higher the collection percentage, the more effective are the store's collection procedures.

$$\textit{Accounts Receivable Turnover Rate} = \frac{\text{Total yearly sales credit}}{\text{Average amount owed each month}}$$

The higher the turnover rate, the more effective are the store's collection procedures.

Aging of Accounts =

Accounts 30-60 days past due
Accounts 60 Days-6 months past due
Accounts 6 months-1 year past due
Accounts 1-2 years past due
Accounts more than 2 years past due

If there are many accounts more than six months past due, collection procedures are not effective.

Control of Merchandise Shortages

Most merchandise shortages are the result of shoplifting or pilferage. *Shoplifting* is the theft of goods on display in a store by a "shopper." *Pilferage* is the theft of goods by a store employee. In 1975 the National Merchants Association estimated that retail shortages in the United States cost businesses over $8 million every day. Merchants must raise their price markups to offset heavy losses from these thefts. As a result, each consumer must pay for merchandise shortages by paying higher prices for goods and services.

Many thefts in apparel and accessories stores are by shoplifters. Some shoplifters are juveniles who steal for thrills, on a dare, or to feed a drug habit. Over half of the shoplifters caught are juveniles. Other shoplifters steal merchandise because they think they can get away with it, or because of an abnormal impulse to steal, called kleptomania. Another kind of shoplifter is the professional who makes a living by stealing and selling merchandise. Few shoplifters steal because they are unable to meet their personal needs any other way.

Because shoplifting has increased drastically, stores are using more protective measures. Stores train personnel to watch for suspicious-looking customers. Most large stores employ security officers, or contract for protection services from private agencies. They use in-store television sets with cameras directed at various parts of the store. They attach special tags to merchandise which sound an alarm if the tagged merchandise passes through detectors placed at store entrances.

Pilferage by store employees is also a growing problem. Some stores have reduced pilferage by requiring all employees to enter and leave the store at special entrances. Packages an employee brings to the store must be checked on arrival. Purchases made in the store must be delivered to the checkout point. No unauthorized packages may be taken out.

Control of Operations

After plans are made, the retailer must make sure that those plans are put into action. If the plans are not meeting the goals which were set, the merchant must take corrective actions. This is called *control*. Sales, purchases, expenses, and markup all can be controlled by the retailer.

If sales are less than planned, the retailer checks

1. *prices of merchandise.* Are prices higher than those of the competition?
2. *effectiveness of advertising*. Why is advertising failing to attract customers to the store?
3. *purchases*. Does the merchandise purchased reflect customer wants or the buyer's tastes? Was the price paid for merchandise too high?
4. *selling*. Can salespersons be encouraged to sell more by offering additional rewards, setting quotas, or evaluating performance? Do salespersons need more information or training?
5. *external business conditions*. Has the economy worsened? Has competition increased? Has the population shifted?

Purchase plans may need to be adjusted down or up according to sales. This is done by adjusting the open-to-buy figure. *Open-to-buy* is the order limit for delivery during a given period. It is the difference between the planned purchases for the period and the orders already placed for that period. Planned purchases - Orders = Open-to-Buy.

If expenses exceed the planned amount, efforts must be made to reduce expenses, increase markups, lower markdowns, or increase sales to ensure a profit. Money spent for advertising must be watched carefully and adjusted regularly according to expected and actual sales.

Some type of sales or cash register is essential for recording sales. *Sales records* aid the retailer in comparing current and past sales, in evaluating the success of promotions, in determining whether quotas are reached, and in planning for the future. Sales records should be kept for cash sales, credit sales, and total sales.

1. *Cash sales* are shown by the total cash sales recorded on the sales register for the day. Some small stores make sales slips for each sale.

2. *Credit sales* are the total of credit sales on slips or register records for the day. In small stores the slips are filed in each customer's file until the end of the billing period. In large stores, electronic equipment may record sales and print a bill for each customer at the end of the billing period.

3. *Total sales* is the total of cash and credit sales for the day. The amount of cash in the sales register must be checked against the register reading to see that the amount is neither short nor long. This procedure is called *proof of cash*.

Business statements arrange the information from the records of purchases, inventories, expenses, and sales into a form which shows the whole picture of the store's operation. The most common business statements are the income statement and the balance sheet.

1. The *income statement* is a summary of the money from sales less the cost of merchandise and operating expenses. The result is *net income* or *operating profit.* The income statement is known also as a *profit and loss statement.*

2. The *balance sheet* is a summary of (1) the value of the store's assets, (2) the store's liabilities, and (3) the owner's interest in the business, or *equity.* The store's *assets* include cash in the bank, cash in the store, securities, accounts receivable, merchandise on inventory, supplies, and prepaid insurance. These assets are called *current assets.* Land, buildings, furniture, and fixtures are called *fixed assets.* The value of fixed assets is determined from the original amount paid for them and the depreciation subtracted according to how long each asset is expected to last. Liabilities, or what the store owes, include current and fixed liabilities. *Current liabilities* are accounts payable, short-term notes payable, and accrued expenses. *Accrued expenses* are those that will be due within a relatively short time, usually one year. To these are added long-term, or *fixed liabilities,* such as a mortgage or a long-term promissory note. *Equity* or *proprietorship* is the difference between assets and liabilities. Another way to define equity is the difference between what is owned and what is owed.

REFERENCE: Mathisen, Marilyn Purol. *Apparel and Accessories: Career Competencies In Marketing Series.* New York: Gregg Division, McGraw-Hill Book Co., 1979. p. 245.

Planning Operations

Past sales, stocks, markups, and expenses of the store guide management in developing a *merchandise plan*, or budget. Outside conditions also influence planning. Those conditions include employment trends, incomes, price levels, cost-of-living indexes, the gross national product, disposable personal income, and financial information,. such as consumer borrowing and spending. Local conditions, such as population shifts, changes in consumer purchasing power, or changes in amount of competition, also influence planning.

Budgets usually are prepared six months at a time. A reasonable profit is planned. Then realistic goals for sales, reductions, stocks, purchases, expenses, and markups are set to achieve this profit goal. The six-month figures are broken down into monthly plans on the basis of past experience.

Past sales, planned profits, changes in policy, and changes in the general business situation which may affect sales provide the basis for planning sales for the six-month period. Anticipated markdown, merchandise shortages, and employees' discounts must be considered in planning. These items are called *reductions*. They represent the difference between the original retail prices and the prices at which goods are actually sold. Anticipated reductions must be considered when planning markups.

After sales are planned, the store's management plans the amount of *stock* to have on hand at the first of each month. The retailer's goal should be to obtain as high a rate of stock turn as possible. *Stock turn* is the number of times the average stock is sold during the year. Stock turn varies according to the type of merchandise. To figure stock turn, the merchant must know the average stock carried for each period. The average stock figure may be found by adding the stock on hand the first of each month, plus the stock left at the end of the period, and dividing the sum by 13. An example is shown in Figure 3.

Figure 3

Stock on hand
Jan 1
Feb 1
Mar 1
Apr 1
May 1
June 1
Jul 1
Aug 1
Sept 1
Oct 1
Nov 1
Dec 1
Dec 31

÷ 13 = ______

Once the average stock figure is found, stock turn is computed by one of the following equations:

1. $$\text{Stock Turn} = \frac{\text{Net sales}}{\text{Average stock at retail price}}$$

2. $$\text{Stock Turn} = \frac{\text{Cost of merchandise sold}}{\text{Average cost of stock}}$$

3. $$\text{Stock Turn} = \frac{\text{Number of units sold}}{\text{Average number of units in stock}}$$

After sales and stocks are planned, the merchant plans the amount of stock to purchase each month. The following formula calculates *planned purchases.*

Planned purchases = Planned sales + increase (or - decrease) in inventory

Planned expenses for the period should include salaries, advertising, and other expenses. Planned expenses are based on past experience and comparisons with similar businesses. Expenses are planned sometimes in terms of a percentage of the total budget.

To plan *markup,* the retailer must estimate the following figures:

1. Total sales for the coming period
2. Expenses for the period
3. Price reductions (markdowns, shortages, employee discounts, etc.)
4. Profit goal for the period

Next the merchant inserts these figures into the following formula:

$$\text{Planned Markup} = \frac{\text{Expenses} + \text{Profit} + \text{Price Reductions}}{\text{Sales} + \text{Price Reductions}}$$

This formula helps the merchant to determine what percentage of markup must be made to cover all expenses and price reductions and still make a profit. Markups of individual items may vary, but the planned markup provides an average guideline to follow.

Stock control

Another important part of planning involves stock control. *Stock control* is a plan for recording and reporting types and amounts of merchandise on hand and on order. A stock control plan enables management to maintain the desired inventory assortment and quantity. Two methods of stock control are used:

1. The *unit-control method* provides a record of merchandise by classification, style number, size, color, material, etc.

2. The *dollar-control method* is a comparison of the dollar value of book or physical inventories with planned stock figures.

The unit-control method has the advantage of providing a record of the number of units of each kind of goods in stock. It makes ordering and maintaining quantities and assortments of stock easier. It aids in identifying fast- and slow-selling items. The result is increased return on the retailer's investment.

Actual *markups* should be compared frequently with planned markup. If the actual markup is less than desired, efforts should be made to increase markup in the future.

To make controls more effective, retailers often set standards for their businesses. *Standards* can be set for selling cost, sales by type of merchandise or department, stock turn, and other retailing activities. To set standards for a business, the retailer should first study past records and past experiences of the business, and operations of similar businesses. Information on how other businesses are managed is available from such sources as the Small Business Administration, United States Department of Commerce, Dunn & Bradstreet, the Merchant's Service Division of the National Cash Register Company, the national trade association for the particular type of store, research bureaus of universities, and some of the Federal Reserve banks.

Government Regulations

Another part of operating a store involves observing local, state, and federal regulations. Government regulations deal with pricing and selling practices; processing, packaging, and selling the merchandise; the employer's responsibilities for employees; and taxes paid by businesses. These regulations ensure that businesses operate in a manner fair to employees, customers, and competitors.

Government regulations of pricing and selling have been designed to prevent unfair practices, such as price cutting and price discrimination. The major pricing laws affecting apparel and accessories retailers are those dealing with price maintenance, unfair practices, price discrimination, and retail credit. Some state laws called *fair-trade laws* permit manufacturers or distributors of trademark or brand name goods to make agreements with wholesalers and retailers to sell goods at a set price. These laws prohibit the setting of prices among retailers. *Unfair-practices laws* prohibit retailers from selling items below cost or from giving away merchandise with the intent of eliminating competition. *Price discrimination laws* attempt to keep sellers, particularly manufacturers, from giving particular buyers unfair price advantages. It is acceptable, however, for sellers to charge different prices according to the quantity of goods purchased, or to the method of sale, such as wholesale or retail. *Retail credit regulations* require full disclosure of credit terms so that the consumer can compare easily the various credit terms available, and can avoid being uninformed about credit.

Advertising and selling practices are regulated by the Federal Trade Commission. This agency protects competitors against unfair competition, and consumers against false and misleading advertising and selling practices.

Numerous federal regulations govern the processing, packaging, and labeling of merchandise These regulations apply mostly to manufacturers, but retailers must be familiar with them to avoid stocking or selling goods that fail to comply with government standards and regulations. Many laws regulate the processing and sale of food and drugs. Others regulate non-food items. Apparel and accessories retailers should be aware of the Flammable Fabrics Act which prohibits the sale in interstate commerce of clothing materials that are fire hazards. Packaging and labeling regulations regulate the materials which can be used for packaging, and the information required on labels. Apparel and accessories retailers should be especially familiar with the Wool Products Labeling Act, the Fur Products Labeling Act, and the Textile Fiber Products Identification Act. The *Consumer Product Safety Commission* enforces these merchandise regulations.

The principal labor regulations deal with employee welfare. These regulations concern wages and work hours, Social Security benefits, workmen's compensation, and working conditions. The *Fair Labor Standards Act*, or *Wage and Hour Act*, is the basic law regulating wages and hours. It sets minimum wages, a maximum work week, and overtime pay. The *Equal Employment Opportunities Act* enforces the prohibition of differences in pay for the same job on the basis of sex, age, race, color, religion, or national origin. The *Social Security Act* provides for Old Age, Survivors, and Disability Insurance (OASDI), health insurance called *Medicare*, and unemployment insurance. In addition to these federal laws, state laws provide for the compensation of workers injured on the job. This is called *workmen's compensation*. States also regulate the working conditions of businesses to ensure a safe and pleasant work enviroment for employees.

The retailer is subject to a variety of federal, state, and local taxes. These taxes provide money for a variety of services to citizens. Because tax regulations are so complicated, most retailers need a tax expert or accounting firm to handle their tax affairs. Detailed, accurate records provide the information needed by these experts for determining the amount of tax the business must pay.

A retailer must pay income taxes, property taxes, sales taxes, payroll taxes, and special taxes. The amount of *federal income tax* paid is based on the profits of the business. Many states levy income tax as do some cities. *Property taxes* must be paid on real estate, such as land and buildings; personal property, such as furniture, merchandise, and equipment; and intangible property, such as stocks, cash, and securities.

State sales taxes are paid by the consumer at the time retail goods and services are purchased. Some items, such as food not consumed on the premises, may be exempt from the tax. The tax usually ranges from two to six percent of the retail price. Additional sales taxes are levied on such items as liquor, cigarettes, and gasoline. The retailer is responsible for collecting these sales taxes and paying them to the government. Some cities and counties also charge a sales tax of one to two percent of retail prices.

The federal government imposes another tax that is similar to a sales tax. It is called an *excise tax*. It is imposed on manufacturers, wholesalers, or retailers of certain items sold, such as jewelry and luggage. The employer pays certain *payroll taxes* to provide the employee benefits of OASDI, unemployment insurance programs, and workmen's compensation. The employer is also responsible for withholding from employee's wages the tax they must pay toward federal, state, and local income taxes and Social Security benefits. Other special taxes may be required, such as *occupational taxes* for the privilege of occupying a certain location in the city, or *license taxes* for the licenses required to operate the business in a particular area.

QUESTIONS:

21. List four essential types of records that a business must maintain.
    a.
    b.
    c.
    d.

22. Give five examples of purchase and inventory records.
    a.
    b.
    c.
    d.
    e.

23. Name and describe the two most common business statements.
    a.

    b.

24. List the four elements in a merchandise plan.
    a.
    b.
    c.
    d.

25. Name and describe two methods of stock control.
    a.

    b.

26. List five methods stores are using to prevent shoplifting and pilferage.
    a.

    b.

    c.

    d.

    e.

27. Name four elements of store operations which can be controlled by the store's management.
    a.
    b.
    c.
    d.

28. Name four types of government regulations which affect store operations.
    a.
    b.
    c.
    d.

ASSIGNMENTS:

I. Ask your training sponsor to describe the records kept at the apparel and accessories store where you work. List and describe each record. Divide the list into the four categories described in the lesson. Read additional information on any record you have not learned about in this lesson.

II. Ask your training sponsor to involve you when merchandise plans are being made for the next season. How did past sales influence planning for the next season? How did stock turn influence planning? Which formula was used to calculate stock turn? How did planned expenses influence planning? How was markup figured?

III. Find out which method of stock control is used at your training station.

IV. Find out whether shoplifting and pilferage are problems at your training station. How much money was lost due to shoplifting and pilferage at your training station last year? What measures is the store taking to prevent shoplifting? Pilferage? How can you help?

V. Ask your training sponsor to help you make a list of government regulations affecting the apparel and accessories store where you are employed.

GROUP WORK:

I. Compare the types of records kept at the apparel and accessories stores where students in your class are employed. Ask your high school business teacher to help you find samples of these records.

II. Obtain information about outside conditions which might influence the plans of apparel and accessories stores in your community. Your information should include employment trends, incomes, prices and price levels, cost-of-living indexes, the gross national product, disposable personal income, and financial information such as consumer borrowing and spending. Also obtain information on local conditions, such as population shifts, changes in consumer purchasing power, and changes in amount of competition. Use your local newspaper, government publications, and retail publications as sources of information. Clip or copy articles which you feel would influence the planning of apparel and accessories stores in your area. Predict the effect these influences might have on planning at your training station during the next six months.

III. Invite a police officer or store security officer to discuss ways store employees can help prevent shoplifting and pilferage. Find out what the penalties for these crimes are in your store.

ANSWER SHEETS
FOR
STUDY QUESTIONS

ANSWER SHEET–UNIT I-1

APPAREL AND ACCESSORIES CAREERS

SUBJECT: Job Responsibilities

1. Population growth, expansion of retail businesses, increase in chain operations

2. A willingness to follow instructions, an interest in learning new procedures, a cooperative attitude in adapting to the policies of the company

3. a. *Fashion coordinator* – promotes new and current fashions through fashion shows, modeling, displays; collects evidence of new fashions and fashion trends; performs clerical duties; assists in housekeeping
   b. *Apparel-rental clerk* – presents, fits, reserves, orders, bills, and alters rental apparel; examines, repairs, and restocks returned apparel; performs routine clerical duties
   c. *Model* – models fashions; reveals buying information to buyers and customers
   d. *Wedding consultant* – assists prospective brides in the planning and selection of a wedding and wedding apparel; mails promotional materials; marks garments for alterations
   e. *Garment fitter* – fits ready-to-wear apparel on customers and marks and makes appropriate alterations; fills out alteration tags
   f. *Fabric coordinator* – assists home sewers in selection, amount, and types of fabric and notions for sewing; answers questions about sewing techniques

4. Answers will vary according to the individual.

5. (Any four of the following:)
   a. Answer questions or give guidance as to where answers can be found
   b. Help coordinate fashion ideas with current trends
   c. Point out wearability and care of fabrics
   d. Offer helpful tips, suggestions, or hints that might be beneficial
   e. Inform as to current styles and trends in fashion

ANSWER SHEET–UNIT I-2

APPAREL AND ACCESSORIES CAREERS

SUBJECT: Self-Evaluation

1. Human relations
2. Self-evaluation
3. Customers want to consult with someone who appears knowledgeable and adept in making wise selections.
4. Marc: Tall man's shop. He can relate to the needs of others who have clothing problems by relating to his own needs; he will be more involved with helping customers because he knows how frustrating it can be; his dressing in attractive clothes that fit his large physique informs customers that attractive clothes for large men are available.

   Bud: Sporting goods shop, ski apparel, ski rental shop. He can relate work to his hobbies; he can most likely be of greater assistance to customers because he knows these sports; he probably prefers to dress appropriately for the store and its clientele.

ANSWER SHEET–UNIT II-1

APPAREL RETAILING

SUBJECT: The Retail Store

1. A department store is a retail store that has 25 or more employees; has sales of apparel and soft goods amounting to at least 20 percent of total sales; and handles furniture, appliances, home furnishings, family apparel, household linens, and dry goods.

2. a. Any four well-known national department stores, such as The May Department Stores Company; Marshall Field & Company; R.H. Macy & Company, Incorporated; Bloomingdale's; Neiman-Marcus; Foley's; Sears, Roebuck, and Company; J.C. Penney Company, Incorporated; or Sakowitz.
   b. The answer will be at the teacher's discretion since department stores will vary from city to city.

3. (Any three of the following:)
   a. Women's sportswear
   b. Lingerie
   c. Men's apparel
   d. Jewelry
   e. Fine jewelry
   f. Children's
   g. Juniors
   h. Coats
   i. Hats
   j. Accessories, etc.

4. Budget departments carry less expensive items and are usually located within department stores.

5. a. Department stores handle many different types and lines of merchandise while the specialty store specializes in one item and carries complete lines of items which would be carried in only one department of the department store.
   b. The answer will be at the teacher's discretion because specialty stores will vary from city to city.

6. a. A boutique is a small shop or small department within a department store. It is personalized and usually operates on a one-to-one, customer-to-salesperson basis.
   b. The decor of the boutique is more elaborate than the decor of other types of stores. The boutique concept tends to give the customer a "total" look which includes coordinating outfits, accessories, etc.
   c. The answers will be at the teacher's discretion because boutiques will vary from city to city.
   d. The answers will be at the teacher's discretion.

7. a. A self-service or discount store does not employ persons to assist customers in making selections; customers take their purchase to cashiers at checkout locations.

b. Discount stores have goods usually with a smaller markup, fewer employees, less eye-appealing facilities; offer fewer services; and buy in huge quantities. They provide greater savings to the customer than other types of apparel and accessories stores.
c. The answer will be at the teacher's discretion since self-service or discount stores will vary from city to city.
d. *Advantages* – (1) Cheaper prices; (2) Have a quantity of merchandise from which to select
Disadvantages - (1) No additional services (giftwrapping, delivery, etc.) (2) Little assistance from employees

8. a. Catalog or mail-order businesses give customers access to merchandise that they might not be able to get otherwise. They help the economy prosper by reaching more customers.
b. They must be able to describe the merchandise in writing, coordinate it with photographs and phone orders, etc.

9. a. *Department store* – customer may visit several departments to find item; a different salesperson is in each department.
b. *Specialty store* – will have several lines of one specific item; may be more expensive
c. *Discount store* – little assistance from salesperson; no additional services, but cheaper prices

10. A factory outlet store has lower prices because it handles seconds and irregular merchandise; a discount store has lower prices because of a smaller markup.

11. a. Offers information on merchandising, finances, etc.
b. Counsels on the basis of research
c. Publishes newsletter or bulletin with an exchange of ideas

12. Organization is important to a retail business because organization determines who has authority, responsibility, etc., over the various parts of retailing; and it helps all phases of the retail structure work together.

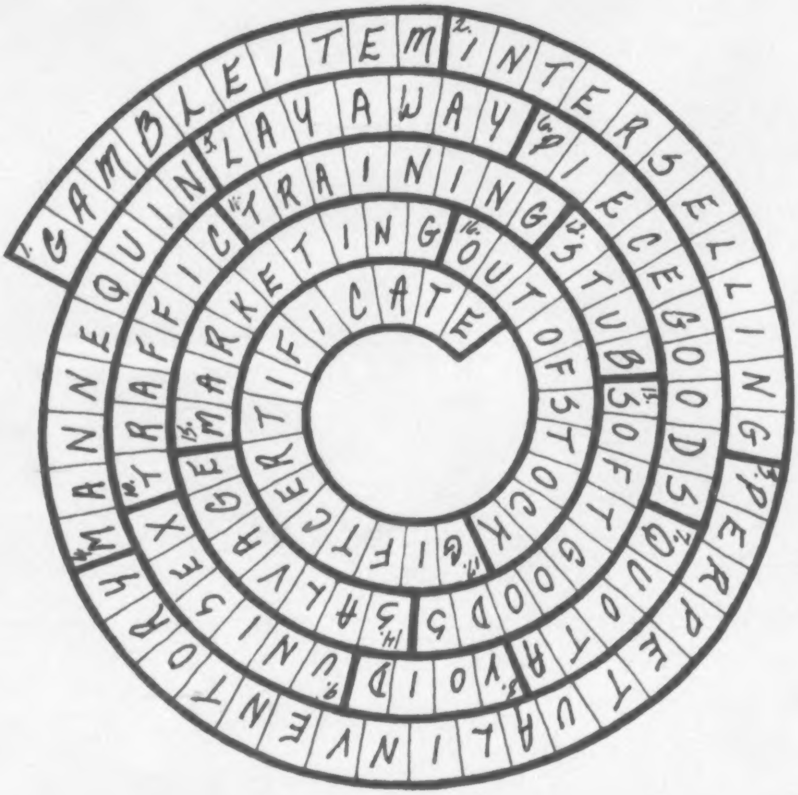
13. (Any three of the following:)
a. Offers a variety of stores for shopping
b. Minimizes parking problems
c. Encourages comparison shopping
d. Saves time in walking from store to store

14. (Any three of the following:)
a. Offers greater variety in a single item
b. Offers more individual attention to the customer
c. According to location and situation, may be more convenient than a shopping mall
d. According to location and situation, may save more time than shopping in a mall

ANSWER SHEET–ASSIGNMENT 1

APPAREL RETAILING

The Retail Terminology Spiral


1. GAMBLEITEM
2. INTERSELLING
3. PERPETUALINVENTORY
4. MANNEQUIN
5. LAYAWAY
6. PIECEGOODS
7. QUOTA
8. VOID
9. UNISEX
10. TRAFFIC
11. TRAINING
12. STUB
13. SOFTGOODS
14. SALVAGE
15. MARKETING
16. OUTOFSTOCK
17. GIFTCERTIFICATE

1. Gamble item
2. Inter-selling
3. Perpetual inventory
4. Mannequin
5. Layaway
6. Piece goods
7. Quota
8. Void
9. Unisex
10. Traffic
11. Training
12. Stub
13. Soft goods
14. Salvage
15. Marketing
16. Out-of-Stock
17. Gift certificate

ANSWER SHEET–UNIT II-2

APPAREL RETAILING

SUBJECT: Business Procedures

1. Cash register

2. a. 3
   b. 1
   c. 4
   d. 5
   e. 2

3. Change fund

4. Refund check or credit slip

5. Layaway

6. a. No
   b. Yes

7. Establishing good public relations, helping others to select items for an individual, and informing customers

8. (Any five of the following:)
   a. Taxing
   b. Shipping
   c. Markdowns
   d. Amounts over or short when comparing money taken in and receipts
   e. Credits and refunds
   f. Layaways
   g. Discounts
   h. Making change
   i. Closing the register
   j. Inventory
   k. Turnover

9. (Any three of the following:)
   a. Eases communication between employees, co-workers, and customers
   b. Speeds up the process of tracking errors
   c. Aids in evaluation
   d. Keeps records more precise
   e. Appears more professional

10. (Any five of the following:)
    a. Card must be provided or some form of identification for which there is evidence that the person is the person he or she claims to be.
    b. Do not exceed the credit limit without permission from credit department.
    c. On bank cards, get authorization on purchases exceeding $50.
    d. Check expiration date.
    e. Check account number against numbers that are stolen.
    f. Fill out ticket neatly and accurately.
    g. Make certain the customer signs.
    h. Make sure customer's signature is on every slip.
    i. Customer signature must be the same as that on the card.

11. a. The cash register underring or overring is recorded on the sales slip.
    b. The customer decides to charge an item after the cash sale has been rung up on the cash register.
    c. The customer decides not to purchase an item after the sale is rung up on the cash register.

12. Because books will not balance and reporting may help to find the error more quickly

13. a. Identification of check holder
    b. Check number
    c. Bank transit number
    d. Payee
    e. Signature of check holder
    f. Bank transit number
    g. Amount of check in numbers
    h. Date
    i. Individual account number
    j. Amount of check in words

ANSWER SHEET–UNIT II-2

WORKSHEET

I. 1. a. one quarter + one fifty-cent piece
 b. "$1.25, $1.50, and $2.00"

2. a. one quarter + one fifty-cent piece + three one-dollar bills
 b. "$1.25, $1.50, $2.00, $3.00, $4.00, and $5.00"

3. a. one penny + two dimes
 b. $1.79, $1.80, $1.90, and $2.00"

4. a. one penny + two dimes + three one-dollar bills + one five-dollar bill + one ten-dollar bill
 b. "$1.79, $1.80, $1.90, $2.00, $3.00, $4.00, $5.00, and $5.00 makes $10.00 and $10.00 makes $20.00"

5. a. one one-dollar bill
 b. "Since you gave me thirty-five cents, one dollar is your change."

6. a. one nickel
 b. "Since you gave me $8.03, I'll count from $7.95 and with five cents, $8.00."

7. a. one nickel + one dime
 b. "Since you gave me $14.02, I'll count from $13.85, $13.90, and $14.00."

8. a. two pennies + two dimes + one quarter + one fifty-cent piece + four one-dollar bills + one twenty-dollar bill + one ten-dollar bill
 b. "$15.03, $15.04, $15.05, $15.15, $15.25, $15.50, $16.00, $17.00, $18.00, $19.00, $20.00, and $20.00 makes $40.00, and $10.00 makes $50.00."

9. a. one dime + one quarter + two one-dollar bills
 b. "$17.65, $17.75, $18.00, $19.00, $20.00"

10. a. one nickel + one quarter + one fifty-cent piece + one twenty-dollar bill + one ten-dollar bill
 b. "$19.20, $19.25, $19.50, $20.00, and $20.00 makes $40.00, and $10.00 makes $50.00."

II. a. 21¢ = 3 [10¢, 10¢, 1¢]
 b. 18¢ = 5 [10¢, 5¢, 1¢, 1¢, 1¢]
 c. 37¢ = 4 [25¢, 10¢, 1¢, 1¢]
 d. 94¢ = 8 [50¢, 25¢, 10¢, 5¢, 1¢, 1¢, 1¢, 1¢]
 e. 17¢ = 4 [10¢, 5¢, 1¢, 1¢]
 f. 47¢ = 5 [25¢, 10¢, 10¢, 1¢, 1¢]

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ANSWER SHEET–UNIT II-3

APPAREL RETAILING

SUBJECT: Stocking Merchandise

1. Perpetual inventory, periodic inventory

2. Retail price

3. Cost price (or the price the store paid)

4. a. If a package or box is too heavy to carry by yourself, ask for help or use a cart or dolly.
   b. If you lift a package by yourself, follow the correct procedure for lifting boxes and packages.
   c. When carrying packages, be sure you can see around or over packages to see where you are going.
   d. When stacking boxes, keep the stacks straight so they will not tumble over.

5. a. Number of goods in stock
   b. Determine sales; determine if shoplifting and theft has occurred; help buyer know what to buy; to keep stock moving systematically; used for reordering and receiving merchandise

6. *Unit control record* – quantity, brand, size, style, color
   Dollar control record – how much money the stock is worth

7. To keep account of how much money, or merchandise, enters and leaves the business

8. To make sure merchandise is not damaged, and to make certain the proper merchandise was shipped

9. a. (Answers may vary, but basically the explanation should include one of the following:)
      (1) Errors will show up in the end if records are not accurately and neatly kept.
      (2) Other people should be able to interpret the records.
      (3) Neat records are professional ones.
   b. (Any three of the following:)
      (1) Work as a team.
      (2) Keep your mind on your work.
      (3) Double-check to make sure all numbers and prices are the same.
      (4) Follow a consistent pattern.
      (5) Count all of one item before going to another.

10. (Other tags than the ones listed may be appropriate if justification is adequate.)
    a. Silk shirts – string, wedge, plastic
    b. Leather vests – wedge, string
    c. Pajamas – pin, wedge, string
    d. Socks – pin
    e. Hosiery – gummed
    f. Handbags – string

g. Necklaces/chains – string, gummed if boxed
h. Jeans – pin, string, plastic
i. Gloves – pin, string, plastic
j. Shoes – gummed if boxed

(Possible justifications:)
Pin – may snag; tags can be switched; easy to remove on delicate items.
String – can be sewn in; easy to attach to notions; can be attached in places where holes cannot be made
Gummed – may stick; sticks better to the material; won't snag; may leave surface sticky; easy to attach
Wedge – easy to remove; won't puncture or leave surface sticky; easy to attach
Plastic – hard to hang tags; sturdy, won't fall off; requires more effort to get it on merchandise; punctures

11. (Any five of the following:)
    a. Number aisles and shelves.
    b. Set up a card system.
    c. Store like merchandise together.
    d. Sort merchandise into styles, sizes, colors, etc.
    e. Divide large rooms into sections.
    f. Keep sections in somewhat the same arrangement in which the store is arranged.

12. (Any five of the following:)
    a. Department number
    b. Classification number
    c. Date code
    d. Color code
    e. Manufacturer's code
    f. Manufacturer's style number
    g. Size
    h. Retail price
    i. Cost price

13. a. Classification
    b. Size
    c. Fabric
    d. Color
    e. Style
    f. A combination of these

14. To fold, lay blouses, sweaters, and T-shirts front down. Make a lengthwise fold on each side of the garment somewhere between mid-shoulder and the sleeve, depending on the desired finished width. Fold long sleeves so they lay as flat and smooth as possible. Make one or two crosswise folds, depending on the desired finished length. Pin the garment to keep it folded if so directed. Turn the garment over, straightening and smoothing the collar and front.

15. Place the garment so the price tag can be easily reached, or place it as directed. Hang all parts of a garment together on one hanger. Be sure shoulders hang evenly. Close buttons, fasteners, and zippers. Hang skirts, pants, or shorts on hangers so that they hang evenly. Buckle or tie belts on women's garments, folding and clipping together part of the back for a small waist look. Hang garments so they are neither crowded together nor too sparsley spaced.

ANSWER SHEET–UNIT II-4

APPAREL RETAILING

SUBJECT: Maintenance of Store and Store Rooms

1. a. To attract customers
   b. To maintain a safe environment
   c. To keep stock clean and attractive
   d. To make working conditions more desirable

2. a. To ease restocking
   b. To locate items more quickly
   c. To keep stock clean
   d. To please, satisfy, or attract customers

3. (Any five of the following:)
   a. All like items together
   b. All like sizes together
   c. All like colors together
   d. A combination of grouping like items, sizes, and colors
   e. By stock number
   f. By a labeling system
   g. By a filing system according to age of merchandise

4. (Any three of the following:)
   a. Tired feet and legs are less apt to work well.
   b. More likely to be careless
   c. May hurt self as a result of lack of energy
   d. Possible psychological burden

5. (Any four of the following:)
   a. In plastic bags
   b. In boxes
   c. Dust frequently.
   d. Keep away from the sun.
   e. Keep free from moisture.

6. (Any three of the following:)
   a. Merchandise stacked in aisles, etc., is a hazard.
   b. The careless worker may be a hazard in handling stock.
   c. Leaving staples, pins, hangers, and boxes laying around is dangerous.
   d. Plastic left laying around is a hazard.
   e. Temporarily placing items in someone else's way (example: putting steamer on counter while answering telephone) can cause accidents.

7. Any three appropriate examples. Many examples may be given here since the student uses creativity and experience on the job for responses to this statement.

8. Decisions will vary with all students; however, the process should include the following steps:
    1. List the task, why it needs to be done, what will happen if it is not done, when to do it, and how to do it.
    2. List more than one way to get the task done.
    3. Identify the effects, purposes, and advantages/disadvantages of each task listed.
    4. Choose *one* of the tasks listed.
    5. Explain that choice. Give evidence why it is the best choice according to circumstances. (Sufficient evidence may be in Step 3.)

9. Stockkeeping is the management of the store's merchandise.

10. (Any three of the problems and any two of the solutions offered for each problem in *Maintaining Merchandise* in this lesson)

ANSWER SHEET–UNIT III-1

CUSTOMER SATISFACTION

SUBJECT: Knowing the Merchandise

1. a. Promote sales
   b. Promote "slower moving" merchandise
   c. Force customers to look at all merchandise

2. (Any five of the following:)

a.	Price	c.	Condition	e.	Age group	g.	Use	i.	Brand
b.	Season	d.	Color	f.	Function	h.	Emphasis	j.	Type

3. a. To help customers locate merchandise
   b. To tempt customers to buy
   c. To help fellow employees
   d. To make the job easier, thus improving job procedures

4. a. Any trade publication listed on p. 55, or any pertinent publication
   b. Any two magazines listed on pp. 55-56, or any pertinent magazines

5. (Any two of the following:)
   a. Most media give news daily.
   b. Media advertise and cover fashion apparel for men, women, and children.
   c. Media can include style show news.

6. a. Listed on bolt–manufacturer's name and address, fiber from USA, fiber content, type of finish, price, expected results
   b. Not listed on bolt–read the code; check chart; and give care instructions

7. _____ a. Special finishes

__X__ b. Fiber content

__X__ c. Manufacturer's address or identification number

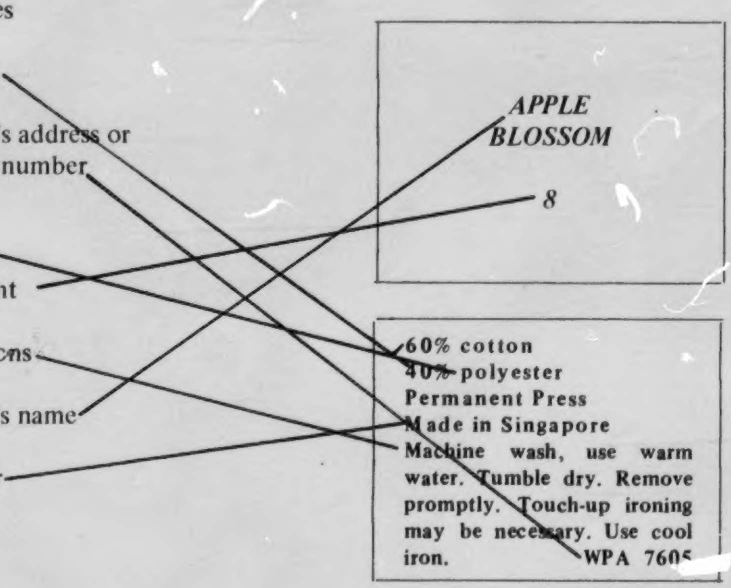
__X__ d. Fiber

_____ e. Size of garment

__X__ f. Care instructions

__X__ g. Manufacturer's name

__X__ h. Origin of fiber

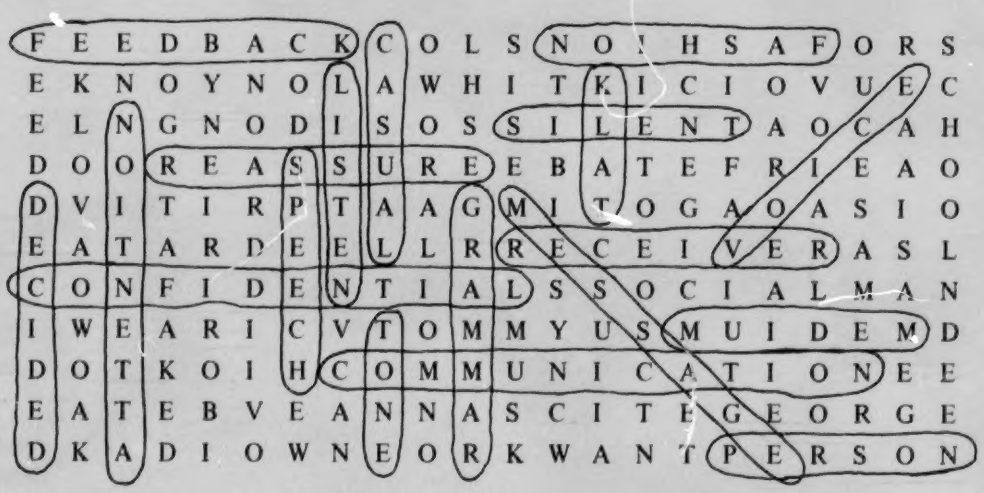

APPLE BLOSSOM
8
60% cotton
40% polyester
Permanent Press
Made in Singapore
Machine wash, use warm water. Tumble dry. Remove promptly. Touch-up ironing may be necessary. Use cool iron.
WPA 7605

ANSWER SHEET–UNIT III-2

CUSTOMER SATISFACTION

SUBJECT: Communicating Effectively

1. Communication
2. Feedback
3. Listen
4. Grammar
5. Oral and visual
6. Casual looker
7. Decided
8. Undecided
9. Suspicious
10. Tired
11. Silent
12. Voice
13. Attention
14.



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F E E D B A C K C O L S N O I H S A F O R S
E K N O Y N O L A W H I T K I C I O V U E C
E L N G N O D I S O S S I L E N T A O C A H
D O O R E A S S U R E E B A T E F R I E A O
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D K A D I O W N E O R K W A N T P E R S O N
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ANSWER SHEET–UNIT III-3

CUSTOMER SATISFACTION

SUBJECT: Presenting Merchandise

1. Dolman sleeve
2. Princess style
3. Blazer
4. Bolero
5. Parka
6. Dirndl
7. Jumpsuit
8. Raglan sleeve
9. Pleated skirt
10. Halter
11. b. Product or service; c. Price
12. a. Need; d. Source
13. d. Source
14. Emotional:

    How good the dress looks on her new figure, how it slenderized her figure even more. Consider this a reward for losing weight. Will impress others in this dress.

    Rational:

    Well-known brand; of good quality and workmanship. Classic, so it can be worn for many seasons. Can change the look with many accessories that she already has.

ANSWER SHEET–UNIT III-4

CUSTOMER SATISFACTION

SUBJECT: Assisting Customers

1. As soon as the customer is ready to buy

2. Need, price, and objections to particular features

3. Suggestive or suggestion selling

4. Packaging

5. Returned merchandise

6. a. Let the customer state the objection.
   b. Understand the objection.
   c. Agree with the customer's objection.
   d. Point out other factors to show the objection may not be valid.

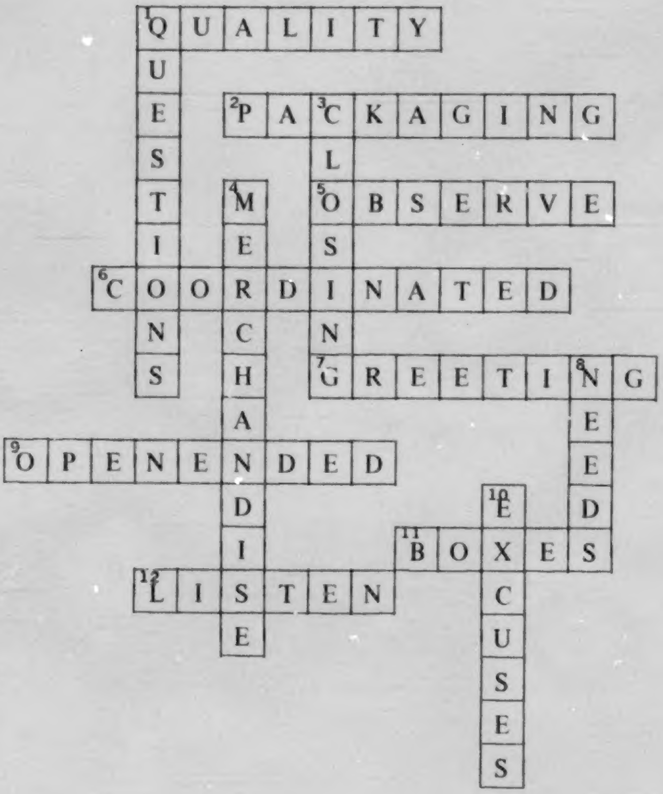
7. a. Write legibly.
   b. Fill in correct information.
   c. Double-check information.
   d. Re-add all totals and subtotals.
   e. Include sales tax.
   f. Give customers a copy of the ticket.
   g. Keep and file a copy of the ticket.

8. To allow the apparel and accessories employee time to observe the customer and determine her or his interests, needs, and wants

9. a. "We have more coral shirts in your size on this rack over here. Here, let me pull some for you."
   "Did you need a coral shirt to go with anything in particular?"
   b. "It looks like you may need some notions to go with that brown fabric. What did you need?"
   "That is a beautiful shade of brown. Let me show you our buttons in that shade."
   c. "It sounds like an exciting party. I'm sure we'll find something. How formal will this party be? What type of outfit did you have in mind? I realize this is for a special occasion. Did you want this outfit to be appropriate for any other occasions? What kind? Let's see, you have blue eyes. Let's begin with these blue outfits over here. You look like about a size 12. Am I close?"

10. a. Carry the garments and show the customer to an empty dressing room.
    b. Keep track of the number of garments the customer took into the dressing room.
    c. Close the door and allow the customer time to try on clothing.
    d. Check back with the customer periodically.
    e. Take the customer a larger or smaller size when needed.

11.


1 QUALITY
1 QUESTIONS
2 PACKAGING
3 CLOSING
4 MERCHANDISE
5 OBSERVE
6 COORDINATED
7 GREETING
8 NEEDS
9 OPENENDED
10 EXCUSES
11 BOXES
12 LISTEN

ANSWER SHEET–UNIT IV-1

FABRICS

SUBJECT: Textile Fibers

1. A fiber is a hairlike strand from which yarns are made.

2. a. Cellulosic fibers–fibers that come from vegetable sources
    b. Protein fibers–fibers that come from animal sources

3. Fibers are sometimes blended to combine the best features of two fibers.

4. Virgin wool is wool that has never been used.

5. Durability

6. Cotton. It launders easily, can be bleached, and is strong enough to withstand rough handling and high temperatures when washed.

7. Reprocessed wool–wool that has been made into fabric but never worn or used by the consumer.
    Reused wool–wool that has been salvaged from used clothing and other wool products. The product is cleaned, reduced to the fibrous state, and rewoven.

8. a. Manufactured

9. b. Natural

10. a. Manufactured

11. a. Manufactured

12. b. Natural

13. b. Natural

14. b. Natural

15. a. Manufactured

16. a. Manufactured

17. a. Manufactured

18. a. Absorbent
    b. Colorfast
    d. Warm
    e. Wrinkle-resistant

19. c. Strong
    d. Warm
    e. Wrinkle-resistant

20. a. Absorbent
    b. Colorfast
    c. Strong
    f. Wrinkles

21. b. Colorfast
    c. Strong
    e. Wrinkle-resistant

22. a. Absorbent
    b. Colorfast
    c. Strong
    d. Warm
    e. Wrinkle-resistant

23. a. Absorbent
    f. Wrinkles

ANSWER SHEET–UNIT IV-2

FABRICS

SUBJECT: Yarn Construction

1. a. Filament yarns are made by laying or twisting together monofilaments.
   b. Spun yarns are made by twisting together short lengths of manufactured fibers.

2. a. Texturized yarns have greater bulk than spun yarns.
   b. Texturized yarns resist pilling.

3. Worsted yarns are made from carded and combed wool fibers. Woolen yarns are made from long and short fibers which are carded but not combed.

4. Mrs. Johnson would want to purchase four-ply fabric because the yarns are thicker and will be stronger for hard wear.

5. c. Denier

6. a. Blend

7. f. Yarn

8. e. Two-ply yarn

9. b. Count

10. d. Ply

ANSWER SHEET–UNIT IV-3

FABRICS

SUBJECT: Fabric Structure

1. Warp yarns
2. Woof, weft, or filling yarns
3. Selvage
4. a. Percale, muslin, gingham, chambray, or chintz
   b. Gabardine, denim, or flannel
   c. Satin, sateen
5. d. Knitting
6. f. Weaving
7. e. Netting
8. b. Braiding
9. c. Felting
10. a. Bonding

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ANSWER SHEET–UNIT IV-4

FABRICS

SUBJECT: Dyeing and Printing

1. a. *Fiber-dyed* – dye is added to the spinning solution of man-made (extruded) fibers
   b. *Yarn-dyed* – the yarn is dyed before being made into fabric
   c. *Piece-dyed* – the entire fabric is dyed after it is woven or knitted

2. Cross-dyeing occurs when a fabric of two or more different fibers is dyed. Each fiber absorbs the dye it is attracted to, resulting in a variation of color.

3. Better dye penetration is achieved with dyeing because the entire fabric is dyed at once. When dye is printed onto fabric, sometimes the dye does not penetrate the reverse side of the cloth.

4. To check the dye penetration of yard goods, ravel off a yarn and see if it is the same color throughout the yarn. In ready-to-wear, look at the seam to see if the color is uniform.

5. b. Discharge printing

6. d. Flock printing

7. a. Direct printing

8. f. Screen printing

9. c. Duplex printing

10. e. Resist printing

ANSWER SHEET–UNIT IV-5

FABRICS

SUBJECT: Fabric Finishes

1. A fabric finish is a treatment applied to a fabric after the fabric has been constructed. The finish changes the fabric's behavior or appearance.

2. Functional finishes can give fabric resistance to shrinking, wrinkling, staining, and burning. Aesthetic finishes make the fabric more appealing to the eye or to the touch, but do not affect the performance of the fabric.

3. a. *Preshrunk* – a mechanical treatment applied to fabric which limits the fabric's shrinkage to three percent
   b. *Sanforized* – the trademark name for a treatment given to fabric which limits the fabric's shrinkage to one percent

4. It is important to read the care labels for all fabrics so that they may be laundered properly. Some fabric finishes may be destroyed by improper laundering or care.

5. a. *Sizing* – a finish that helps to retain freshness and firmness in a fabric
   b. *Weighting* – a finish that adds stiffness and weight to a fabric

6. Mrs. Lorenzo should be warned that the fabric may shrink when it is washed. If she still desires to purchase the fabric, she should be advised to wash the fabric before making the garment.

7. c. Calendering

8. d. Dyeing

9. f. Mercerizing

10. a. Beetling

11. e. Embossing

12. g. Singeing

13. b. Bleaching

ANSWER SHEET–UNIT IV-6

FABRICS

SUBJECT: Textile Labels, Standards, and Laws

1. The standard name, given by the Federal Trade Commission, to a group of similar fibers

2. a. Generic name of fibers
   b. Percentage of each fiber in the fabric
   c. The manufacturer's name, address, or identification number
   d. Country of origin of imported fibers

3. (Any two of the following:)
   a. Printed identification on the bolt, roller, spool, or wrapper
   b. Identification woven into, or printed on, the selvage
   c. Printed label pasted onto item
   d. Hang tag attached to the item
   e. Woven or printed label permanently attached

4. a. National Bureau of Standards
   b. Federal Trade Commission
   c. American Standards Association

5. (Any four of the following:)
   a. *Wool Products Labeling Act of 1939* makes it illegal to use false or deceptive labels on wool products. The label must give the percentage of reprocessed, reused, or virgin wool.
   b. *Fur Products Labeling Act of 1951* states that the label must indicate the true English name of the animal, the name of the country of origin, and whether the fur is new, used, scrap, dyed, or bleached.
   c. *Textile Fiber Products Identification Act* makes it mandatory that all textile labels should show the generic name of the fiber, and the percentage of each fiber in the blend if the fiber is in excess of five percent by weight. The label also must show the country of origin of the imported fibers; and the name, address, or identification number of the manufacturer. Permanent care labels must be attached to all textile labels.
   d. *Silk Labeling Act of 1938* states that the weight of black silk must be limited to 15 percent and other silks could not be weighted if they were to bear the label Pure Dye Silk.
   e. *Flammable Fabrics Act of 1953* forbids the sale of dangerously flammable textiles for wearing apparel and other use.
   f. *Permanent Care Labeling Rule of 1972* requires that permanent care instructions for clothing having a retail cost of three dollars or more be given on permanently attached labels. Consumers purchasing fabrics for home sewing must be given a care label at the time of purchase.

6. b. Voluntary

7. a. Mandatory

8. a. Mandatory

9. b. Voluntary

10. b. Voluntary

ANSWER SHEET–UNIT V-1

DESIGN

SUBJECT: Design Elements: Line, Space, Shape, and Form

1. Design refers to the organization or arrangement of parts or details that make up a structure or work of art.

2. (Any two characteristics for each type line:)
   a. *Vertical* – gives impression of dignity, strength, or stability
   b. *Curved* – graceful; suggests youth, gaiety, motion, or grace
   c. *Diagonal* – expresses excitement and movement; breaks the monotony of vertical and horizontal lines
   d. *Horizontal* – gives a feeling of serenity, repose, or relaxation

3. Structural lines are the basic lines of a garment, such as the seam lines, neckline, and sleeves. They may be horizontal, vertical, diagonal, curved, or transitional. Decorative lines are the lines in a garment that give it individuality. These lines may be formed by darts, tucks, stitching, bands, or trimmings.

4. a. *Vertical lines* – give the illusion of height. Broad, vertical lines create width. In general, vertical lines suggest stability.
   b. *Horizontal lines* – make the figure appear broader. A high horizontal line may make the figure appear taller.
   c. *Diagonal lines* – make the figure appear taller if the lines are almost vertical
   d. *Curved lines* – may soften the shape of a figure. High curves make the figure appear taller.

5. Designers use the elements of design to create optical illusions. The elements of design are the ingredients a designer works with in creating any design.

ANSWER SHEET–UNIT V-2

DESIGN

SUBJECT: Design Elements: Texture and Pattern

1. The surface quality of an object
2. Broadcloth, percale, gingham
3. The dress with fabric with the small design because the pattern should be scaled to the size of the figure
4. The tweed suit because it would not emphasize figure faults like the satiny fabric would
5. f. Stiff
6. b. Heavy
7. d. Sheer
8. c. Luxurious
9. a. Glossy
10. e. Smooth

ANSWER SHEET–UNIT V-3

DESIGN

SUBJECT: Design Element: Color

1. It is important for an apparel and accessories employee to help customers select and coordinate color. In order to do this, you must understand color and how it is used.

2. (Any three of the following:)
   a. Season of the year
   b. Personality
   c. Personal coloring
   d. Shape of figure
   e. Temperament
   f. Similar to the high-fashion colors

3. a. Primary colors – red, yellow, and blue
   b. Secondary colors – orange, green, and purple
   c. Tertiary colors – red-orange, yellow-green, blue-green, blue-purple, and red-purple

4. a. Hue – the name of the color
   b. Value – the lightness or darkness of a color
   c. Intensity – the brightness of a color

5. A tint is a light color that is closer to white than black. A shade is a dark color that is closer to black than white.

6. a. Monochromatic
   b. Complementary
   c. Accented-neutral
   d. Split complementary
   e. Analogous
   f. Triad

7. c. Brown

8. h. White

9. g. Red

10. d. Gray

11. a. Black

12. i. Yellow

13. b. Blue

14. e. Green

15. f. Purple

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ANSWER SHEET—UNIT V-4

DESIGN

SUBJECT: Design Principles: Balance, Proportion, Rhythm, Emphasis, and Unity

1. a. Rhythm – related movement which leads the eye smoothly and easily from one part of the design to another
   b. Emphasis – the principle of design which centers attention on the most important part of any arrangement
   c. Balance – the principle of design which produces a sense of equilibrium and response; elements appear to be equally distributed on both sides of a central focal point
   d. Proportion – a design principle which requires all space divisions to be related pleasingly to one another and to the design as a whole
   e. Unity – harmony; all parts of a design are related and "belong together"

2. Elements are the building blocks of design. Principles are the guidelines for combining the elements.

3. a. Repetition – using recurring elements which cause the eye to travel smoothly from one area to another
   b. Gradation – creating movement by gradually changing size, color, or direction
   c. Opposition – creating movement through lines which meet at right angles
   d. Transition – combining curved lines with straight lines
   e. Radiation – using lines which flow from a central point to create rhythm

4. a. Formal balance – both sides of a design are alike
   b. Informal balance – both sides of a design are different

5. Proportion deals with space relationships. Scale refers to size relationships.

6. (Any four of the following:)
   a. Ideas in design must be related.
   b. Space divisions must be interesting and related to each other.
   c. Shapes must be similar in feeling and in balance.
   d. Structural and decorative lines must complement each other.
   e. Textures must be in harmony.

ANSWER SHEET–UNIT V-5

DESIGN

SUBJECT: Design for Basic Figure Types

1. a. Short and heavy
   c. Tall and heavy

2. d. Tall and thin

3. c. Tall and heavy

4. a. Short and heavy
   c. Tall and heavy

5. b. Short and thin

6. a. Short and heavy
   b. Short and thin
   c. Tall and heavy
   d. Tall and thin

7. b. Short and thin
   d. Tall and thin

8. a. Short and heavy

9. a. Short and heavy
   b. Tall and heavy

10. d. Tall and thin

11. T

12. F

13. F

14. T

15. F

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ANSWER SHEET–UNIT VI-1

FASHION

SUBJECT: Influences on Fashion

1. Fashion
2. Style
3. Fad
4. High fashion
5. Social
6. Occasion
7. Emotional
8. Time
9. Activity
10. Protection
11. Attitudes
12. Tradition
13. Needs
14. Modesty
15. Age
16. Technology
17. Want
18. Status
19. Economy
20. Location
21. Lifestyle
22. Functions
23. Acceptance
24. Income
25. Customs
26. Society

(Answers should indicate any of the following:)

(5) Social – gives person identity; determines whether or not and how much a person is accepted by society; indicates status; enhances personality
(9) Activity – may need protection; functionality; comfort; care
(13) Needs – may involve such things as income, occasion, time, resources, number of wearings, future
(21) Lifestyle – may determine type of apparel, multipurposes of apparel, care of apparel, amount to spend on apparel, and what kind and how many accessories
(24) Income – amount to spend, care, number of wearings, styles to choose, may involve budgeting to include outfits for more than one occasion or activity

27. Perhaps your taste is for more conservative colors, but you may notice that today women are wearing a variety of colors, including bright ones. Perhaps you would like them in a fabric with more texture, like this one.

It's true that today's fashions emphasize a youthful appearance. The trick for someone with a more mature figure is to choose lines that provide a slimming effect. Here's a dress with flattering vertical lines in a fairly conservative style.

28. b. Comfort

29. b. Comfort
f. Efficiency

30. b. Comfort
c. Conformity
e. Economy
f. Efficiency

31. b. Comfort
c. Conformity
e. Economy
f. Efficiency
g. Modesty
i. Self-confidence

32. b. Comfort
c. Conformity
e. Economy
f. Efficiency
g. Modesty
i. Self-confidence
j. Sex appeal

33. a. Beauty
c. Conformity
e. Economy
f. Efficiency
g. Modesty
h. Prestige
i. Self-confidence
j. Sex appeal

34. a. Beauty
b. Comfort
d. Easily worn
e. Economy
f. Efficiency
g. Modesty
h. Prestige
i. Self-confidence

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ANSWER SHEET–UNIT VI-2

FASHION

SUBJECT: History of Fashion

1. (Any four of the following:)
   a. Industrial Revolution – made it possible to mass-produce fashion
   b. Factory system – enabled persons other than royalty to obtain good garments at reasonable prices
   c. Flying shuttle – sped up the spinning process; led to more complex spinning equipment; spun faster and more accurately
   d. Power-driven devices – made spinning cheaper and easier, and the fabric more durable
   e. Sewing machine – saved time and physical labor

2. (Any four of the following:)
   a. Future foreseer
   b. Writer (for publications)
   c. Salesperson
   d. Market expert
   e. Inventor
   f. Imaginator
   g. Trendsetter
   h. Persuader

3. (Any four of the following:)
   a. Hems rise during war, and lower during more stable times.
   b. The normal waistline coincides with periods of financial security.
   c. Women dress more femininely during war.
   d. Fashions are similar to architecture and interior decoration of the times.
   e. New fashions may trickle down from royalty and the elite.
   f. New fashions may percolate up from ethnic and lower class groups.

4. Consumers must accept the fashion for it to become fashion. The consumer accepts fashion by buying it. If the fashion is not accepted, it disappears from the fashion scene. Consumers determine which colors are popular. Consumers determine when a fashion has run its course.

5. a. 1920's – "Flapper Era"
   b. Prosperous economy; electric appliances were more popular in the home; more leisure time

6. a. 1875 – "Age of the Bustle"
   b. Big gap between rich and poor; royalty and upper social classes set fashion trends so very ornate fashions existed

7. a. 1860's – "Age of Crinoline"
   b. Civil War; a clear distinction between wealthy and poor; much social competition

8. a. 1940's-50's – "Post-World War II"
   b. More and better communication; fashion became big business; changing economic and social conditions

9. a. 1770's – "Age of Napoleon and Josephine"
   b. Revolt against the wealthy, sympathy for the poor, return to classic styles.

10. a. 1930's – "The Depression"
    b. More women working; shortages in raw materials; poor economic conditions; lower hemlines; European fashion designers declined so American designers introduced some unique styles

11. a. Garment
    b. Pattern

12. b. Pattern

13. a. Garment

14. a. Garment
    b. Pattern

15. a. Garment

16. a. Garment
    b. Pattern

17. a. Garment
    b. Pattern

18. a. Garment
    b. Pattern

ANSWER SHEET–UNIT VI-3

FASHION

SUBJECT: Fashion Designers

1. High fashion
2. Dolls (Other acceptable answer – fashion dolls; Little Pandoras and Big Pandoras)
3. Coco Chanel
4. g. Halston
5. k. Gloria Vanderbilt
6. e. Christian Dior
7. l. Vera
8. a. Geoffrey Beene
9. h. Anne Klein
10. c. Pierre Cardin
11. b. Bill Blass
12. j. Ralph Lauren
13. i. Calvin Klein
14. d. Oscar de la Renta
15. f. Hubert De Givenchy

ANSWER SHEET–UNIT VII-1

COORDINATION OF APPAREL AND ACCESSORIES

SUBJECT: Quality in Ready-to-Wear

1. and 2. (Any five of the following:)
   a. *Seams*–even stitching, straight topstitching, no buckling or puckering, finished edges, designs are matched
   b. *Hems*–even length, straight from floor, appropriate width of hem
   c. *Collars*–smooth, lay flat
   d. *Fastenings*–well-stitched buttonholes; zippers that close; snaps that snap; buttons, snaps, and hooks that are sewn on well
   e. *Stitching*–tight but not puckered, consistent length, double-stitched in places where there is strain on the garment
   f. *Labels*–check for fiber content, care, shrinkage, etc.
   g. *Length*–hems that allow for letting out, sleeves that are of adequate length
   h. *Shoes*–well-constructed, sturdy
   (NOTE: These garments have no linings.)

3. Better Business Bureau

4. Chamber of Commerce

5. Federal Trade Commission

6. Department of Agriculture

7. National Retail Merchants

ANSWER SHEET–UNIT VII-2

COORDINATION OF APPAREL AND ACCESSORIES

SUBJECT: Women's Wear

1. a. Bouffant (bell-shaped)
   - b. Bustle (back fullness)
   - c. Tubular (straight)

2. (Any five of the following:)
   - a. Petal
   - b. Pointed Club
   - c. Mandarin
   - d. Gentry
   - e. Platter
   - f. Peter Pan
   - g. Middy
   - h. Jamaica
   - i. Button-down
   - j. Italian roll
   - k. Bermuda

3. (Any three of the following:)
   - a. Tummy flatteners
   - b. Brief-briefs
   - c. Panty-briefs
   - d. Pettipants
   - e. Bikinis

4. Coat

5. Neckline

6. Sleeve

7. Cardigan; slip-on

8. Denier; gauge

9. Waist

10. Bust measurement; cup size

11. Princess

12. Sheath

13. V-neck

14. Jewel

15. Jamaica

16. Mandarin

17. Kimono

18. Dirndl

19. Wraparound

20. Short shorts

21. Pea coat

22. Bikini

23. Bell bottoms

ANSWER SHEET–UNIT VII-3

COORDINATION OF APPAREL AND ACCESSORIES

SUBJECT: Men's Wear

1. Crotch to the waist
2. e. Models
3. a. Blazer
4. h. Quad
5. b. Contemporary Model
6. g. Trio
7. d. European Model
8. c. Duo
9. f. Traditional Model
10. Front raglan
11. Trio
12. Center vent
13. Straight leg
14. Ivy League
15. Button-down collar
16. Tie
17. French cuffs
18. Regular cut
19. Open patch pocket with tuck pleats
20. Welt
21. Shirts: b,e,f
Ties: a,c
Socks: a,c
22. Shirts: a,b,c
Ties: d
Socks: f
23. Shirts: a,d
Ties: c
Socks: b,e
24. Shirts: a,b,d
Ties: b,f
Socks: a,d,e,f
25. Shirts: a,c,f
Ties: f
Socks: b,e

ANSWER SHEET–UNIT VII-4

COORDINATION OF APPAREL AND ACCESSORIES

SUBJECT: Infants' and Children's Wear

1. Cotton

2. Government flammability standards

3. Comfort

4. Layette

5. a. Bunting bag
   b. Bootie suit
   c. Snowsuit

6. Rompers

7. Sunsuit

8. Overalls

9. Knit tops and pants

10. Pinafore

11. c. One-piece sleeper

12. e. Two-piece sleeper

13. b. Kimono

14. a. Blanket sleeper

15. d. Sleeping gown

ANSWER SHEET–UNIT VII-5

COORDINATION OF APPAREL AND ACCESSORIES

SUBJECT: Accessories

1. Flexible, porous, and renewable with polish and creams
2. Side leather, top grain leather, or split leather
3. General outline that forms the palm, back, and fingers of the glove
4. Fourchettes
5. Envelope, box, and pouch
6. Cinch
7. Cummerbund
8. Self-belt
9. Handbags
10. (Any three of the following:)
    a. Ballerina
    b. Beach
    c. Bubble-shape or birdcage
    d. Folding
    e. Parasol
    f. Regular
    g. Stadium
    h. Self-opening
    i. Windproof
12. (Any five of the following:)
    a. Bowler
    b. Center dent
    c. Telescope crown
    d. Homburg
    e. Boater
    f. Panama
    g. Top hat
    h. Cap
    i. Tyrolean
    j. Ski hat
    l. Bonnet
    m. Hockey cap
    n. Helmet
    o. Jockey
11. (Any five of the following:)
    a. Cartwheel
    b. Slouch brim
    c. Sailor
    d. Pillbox
    e. Cloche
    f. Turban
    g. Fez
    h. Tam or Beret
    i. Breton
    j. Picture
    k. Toque
    l. Derby
    m. Fedora
    n. Coolie
13. (Any five of the following:)
    a. Driving
    b. Formal
    c. Gauntlet
    d. Mitten
    e. Shorty
    f. Slip-on

14. u. Work boot
15. p. T-strap
16. k. Mary Jane
17. i. Hiking boot
18. m. Sandal
19. s. Thong
20. q. Tassel Loafer
21. t. Wing-tip
22. o. Slipper
23. c. Broque
24. e. Dress boot
25. d. Clog
26. h. Golf shoes
27. a. Baseball shoes
28. j. Jogging
29. n. Scuff/Mule
30. b. Boot
31. f. Earth shoes
32. l. Pump
33. g. Galoshes
34. g. Tongue
35. a. Counter
36. e. Sole
37. b. Heel
38. i. Vamp
39. c. Last
40. j. Welt
41. d. Shank
42. h. Upper
43. f. Throat
44. d. Charm
45. h. Fob chains
46. a. Barette
47. e. Collar pin
48. l. Watch
49. b. Bracelet
50. f. Cuff links
51. c. Brooch
52. j. Ring
53. i. Necklace
54. k. Studs
55. g. Earrings
56. T
57. T
58. F
59. T
60. F

ANSWER SHEET–UNIT VIII-1

WEDDING CONSULTANT

SUBJECT: Wedding Services

1. Bride's needs

2. The type of wedding

3. (Any two of the following:)
   a. Referral services
   b. Budget consultation
   c. Assistance in selection of bridal wear and accessories
   d. Bridal shows
   e. Organization of wedding parties and ceremonies

4. Bridal show

5. F

6. T

7. F

8. F

9. T

10. T

11. T

12. T

13. F

14. F

ANSWER SHEET–UNIT VIII-2

WEDDING CONSULTANT

SUBJECT: Wedding Etiquette

1. d. Very formal
2. a. Informal
3. d. Very formal
4. c. Formal
5. a. Informal
6. d. Very formal
7. a. Informal
8. b. Semiformal
9. d. Very formal
10. b. Semiformal
11. F
12. F
13. T
14. F
15. T

ANSWER SHEET–UNIT VIII-3

WEDDING CONSULTANT

SUBJECT: Wedding Attire

1. Cutaway
2. Waistcoat
3. Neckwear and boutonnieres
4. White tie
5. Sleeve length of the dress
6. Bride
7. Season of year, time of ceremony
8. Cummerbund
9. Street clothes
10. Maid of honor
11. T
12. F
13. F
14. T
15. F
16. T
17. F
18. F
19. T
20. T
21. F
22. F
23. T
24. F
25. T

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ANSWER SHEET–UNIT VIII-4

WEDDING CONSULTANT

SUBJECT: Wedding Trousseau

1. Trousseau
2. Where they will be living, what they will be doing after marriage, and what they already have
3. Care labels
4. Neutral
5. Towels, washcloths, and bath mats
6. Measurements
7. Open
8. Type of entertaining they will be doing, amount of storage space available
9. Sterling silver, pewter, and stainless steel
10. Wedding gift registry
11. F
12. T
13. F
14. T
15. F
16. T
17. T
18. T
19. F
20. T
21. F
22. T
23. F
24. T
25. T

ANSWER SHEET–UNIT IX-1

FITTING PROCEDURES

SUBJECT: Using Principles of Fit

1. a. On-grain
   b. Smooth set
   c. Balanced on body
   d. Adequate ease which is distributed properly
   e. Lines that follow the lines of the body

2. The difference between body measurements and garment measurements at a given point

3. Ease provides comfort and ensures that the garment adjusts naturally to the movements of the wearer.

4. Current fashion, body build, activity, and fabric type

5. a. Silhouette seams
   b. Circumference seams
   c. Design lines

6. a. Straight
   b. Perpendicular to the floor
   c. About halfway between the front and back of the figure

7. Lengthwise grain should be perpendicular to the floor at the center front and center back of the garment, unless the garment is cut on the bias.

8. The way the garment hangs, or sets, on the body is an indiciation of off-grain areas.

9. Improper ease causes the grainline to be off.

10. The garment extends from the body the same distance from the right and left, and from the front and back.

11. a. 3-5
    b. 1
    c. 2
    d. 2-3

12. Loose, tight

13. Circumference, parallel

14. Hipline

ANSWER SHEET–UNIT IX-2

FITTING PROCEDURES

SUBJECT: Getting Ready to Fit

1. a. Bust or chest – Position measuring tape over the fullest part of the bust or chest. Pull the tape around to the back along the bottom of the shoulder blades and bring around to the front again. Check to make sure the tape is straight and not too tight.
   b. Waist – Wrap tape around the waistline leaving one finger underneath the tape to give needed ease.
   c. Lower hips – Wrap tape around the fullest and lowest part of the hips; then loosen tape enough so that the tape is even with the fullest part of the stomach.
   d. Sleeve length – Place one end of the measuring tape at the shoulder bone and measure to the elbow for the first measurement. For the next measurement, continue measuring from the elbow to the wrist bone when the arm is bent at a right angle.
   e. Pants length – Measure from the waist to the top of the foot where the toes begin.

2. f. Yardstick

3. d. Tailor's chalk

4. b. Pins

5. a. Alteration ticket

6. c. Six-inch hem gauge

7. e. Tape measure

8. T

9. F

10. F

11. T

12. T

ANSWER SHEET—UNIT IX-3

FITTING PROCEDURES

SUBJECT: Fitting Women's Garments

1. (Any three of the following:)
    a. Garments that are more than one size too large or too small
    b. Garments that are made of permanent press fabrics
    c. Garments that are soiled or spotted
    d. Releasing seams of garments made of silk screen prints, velvet, corduroy, suede cloth, satin, moire finish, single knit jersey, leather, vinyl, or plastic finish.

2. a. Is the fabric a crosswise stretch knit?
    b. Are style seams present?
    c. Are center back seam and shoulder darts present?
    d. Is the garment only ¼ inch too narrow?

3. (Any three of the following:)
    a. Are the bust and front waistline darts in line with the fullest part of the bust?
    b. Is the length of the bodice above or below the natural waistline?
    c. Does the bodice pull across the bust or back?
    d. Do waistline darts pull across rolls of flesh at the midriff section?
    e. Are the side seams too far away from the body so that the figure is lost?

4. A small-busted, narrow-backed person

5. Too long

6. (Any two of the following:)
    a. Skirt falls in place over hips.
    b. Darts and style lines follow the contour of the figure.
    c. Seams and darts fall straight and true to grain with no pulling.

7. a. Let out seams and darts.
    b. Shorten darts.

8. a. Above or below the bustline and close to the arm because the horizontal, or side-to-side, line should not come to the fullest part of the body
    b. Shorter than the widest part of the hips, and narrow to give better balance to the figure

9. (Any three of the following:)
    a. All seams have been serged with a machine overcast finish.
    b. Pockets are sewn in side seams.
    c. Only front and back crotch seams, no side seams
    d. A fly front zipper opening which eliminates the front crotch seam

10. a. The coat should be fitted over the type of garment with which it will be worn.
    b. If the coat has a zip-in lining, the lining should be inserted in the coat before fitting.
    c. If the coat is part of an ensemble, it should be fitted over the rest of the ensemble.
    d. A full-length coat should completely cover the garment under it.
    e. The coat should have more ease of fit than any garment worn under it.

ANSWER SHEET–UNIT IX-4

FITTING PROCEDURES

SUBJECT: Fitting Men's Garments

1. The jacket collar should be below the shirt collar to prevent body oils and soil from coming in contact with the suit collar.
2. The body of the jacket should be positioned against the body with no extra fabric to form fullness or wrinkles. It should also not pull or gap.
3. The jacket length should cover the buttocks and come to the midpoint of the thumbs when the arms are down straight at the sides.
4. Lift the shoulder of the jacket until the folds disappear. Decide how much will need to be taken out of the shoulder seams to raise the garment for a proper fit. Record on work ticket.
5. Indicate with a chalk mark the amount to be released from the back seam, and record on a work ticket.
6. Pin up the excess in the jacket by increasing the size of the dart until the coat lies flat against the chest area of the customer. Mark the new stitching line with chalk, and record on work ticket.
7. Ask the customer to raise his folded arms in front of him and shrug his shoulders forward. Measure the point where his arm joins his body on one side, across the shoulders, to the point where the arm joins his body on the other side. Indicate on the work ticket how much needs to be released from the center seam.
8. No more than 1½ inches can be removed from the seat successfully.
9. To check the length of the trousers, measure and record the outseam measurement from the bottom of the waistband to the top of the shoe, and mark this point with chalk, or fold up the excess fabric and pin in place.
10. The shirt cuffs should end at the point where the hands join the wrists. The jacket sleeves should be ½ inch above the edge of the shirt cuffs, and should come to the wrist bones.

ANSWER SHEET–UNIT IX-5

FITTING PROCEDURES

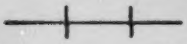
SUBJECT: Using Alteration Tags and Markings

1. (Any six of the following:)
   a. Ticket number
   b. Date
   c. Name
   d. Address
   e. Charges for alteration
   f. Price of garment
   g. Alteration information
   h. Promised delivery date

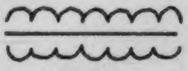
2. If the wrong information is placed on the alteration tag, the wrong alteration might be performed on the garment.

3. Alteration techiques differ, so it is important to use those preferred by your employer.

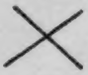
4. a.



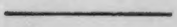
b.



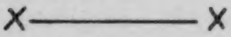
c.



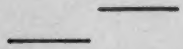
d.



e.



f.



5. a. The pins should be placed with the points down toward the hem.
   b. The pins go away from the neckline and point out toward the shoulder.
   c. Insert the pins with the points directed toward the floor.

ANSWER SHEET–UNIT X-1

COORDINATION OF PATTERNS, FABRICS, AND NOTIONS

SUBJECT: Selecting Patterns

1. (Any six of the following:)
    a. Purpose of the garment
    b. Influence of fashion
    c. Influence of elements and principles of design
    d. Kind of fabric
    e. Figure type
    f. Pattern size
    g. Sewing ability of the person who will construct the garment

2. Tie a string around the waistline.

3. c. Chest

4. d. Full hip

5. a. Back neck to waist

6. f. Pant length

7. a. Women's
    b. Misses
    c. Miss Petite
    d. Teen-Boys'

8. a. Bust
    b. Waist
    c. Hip
    d. Back waist length

9. (Any five of the following:)
    a. Brand
    b. Style number
    c. Price
    d. Pattern category or special features
    e. Figure type and size
    f. Bust measurement
    g. Fashion illustration
    h. Back views

10. (Any eight of the following:)
    a. Garment description
    b. Fabric and design suitability
    c. Body measurements
    d. Fabric yardage
    e. Other materials needed
    f. Fabric nap key w/wo
    g. Garment dimensions
    h. Suggested fabrics
    i. Notions
    j. Sketch of pattern pieces
    k. Back views
    l. Company address

ANSWER SHEET–UNIT X-2

COORDINATION OF PATTERNS, FABRICS, AND NOTIONS

SUBJECT: Selecting Fabrics

1. Knowledge of elements and principles of design will help you answer questions and give advice to customers when it is requested. This information also will help you in pattern placement and in adding trim to garments.

2. Pattern envelope

3. (Any five of the following:)
   - a. Texture
   - b. Weight
   - c. Hang
   - d. Durability
   - e. Design
   - f. Color

4. Because the entire appearance of the garment can depend on whether the grain is straight

5. (Any five of the following:)
   - a. Prevents sagging and stretching
   - b. Gives greater crease-resistance
   - c. Provides firmness and body
   - d. Creates fashion effects
   - e. Strengthens edges
   - f. Tailors a fashion
   - g. Increases the life of the garment
   - h. Adds warmth

6. (Any four of the following:)
   - a. Weight
   - b. Finish
   - c. Texture
   - d. Stiffness or flexibility
   - e. Shrinkage control
   - f. Color

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ANSWER SHEET–UNIT X-3

COORDINATION OF PATTERNS, FABRICS, AND NOTIONS

SUBJECT: Selecting Notions

1. Notions
2. Small
3. 50
4. Lingerie
5. Bobbin
6. Silk or buttonhole twist
7. 17
8. Ball-point
9. Sharps
10. Calyx-eyes
11. Chenilles
12. Curved
13. 11-14
14. Invisible
15. Sew-through
16. Regular snap
17. 3
18. 2 inches
19. Twill tape, grosgrain ribbon
20. Lace
21. Appliqués
22. Glitters
23. Stays
24. Iron-ons
25. Tape measure
26. Sewing gauge
27. Skirt marker
28. Wax
29. Test first
30. Bent-handle dressmaker shears
31. Thread clips
32. Double-faced tape
33. Middle
34. Emery pack
35. Tailor's ham
36. Point presser
37. Dressmaker clapper or pounding block
38. Velvet or needle board
39. (Any three of the following:)
    a. Fabric
    b. Weight
    c. Purpose
    d. Color
40. a. Fabric
    b. Design
    c. Wearer

ANSWER SHEET–UNIT X-4

COORDINATION OF PATTERNS, FABRICS, AND NOTIONS

SUBJECT: Measuring and Cutting Fabric and Trims

1. a. Pattern size
   b. Pattern view
   c. Fabric width
   d. Nap

2. (Any three of the following:)
   a. Interfacing fabric
   b. Lining fabric
   c. Elastic
   d. Trim

3. (Any five of the following:)
   a. Napped
   b. Plaid
   c. Stripes
   d. Diagonals
   e. Large-scale prints
   f. Border prints
   g. Lace

4. a. Buy the amount of fabric for the width nearest the fabric selected.
   b. Buy the amount given for that width on a fabric width conversion chart.

5. Pattern envelope

6. Smaller

7. Stretch or pull

8. Taped

9. Cutting groove

10. "With nap"

ANSWER SHEET–UNIT XI-1

CLOTHING CONSTRUCTION TECHNIQUES

SUBJECT: Achieving Quality in Clothing Construction

1. a. Answering customer's questions
   b. Constructing display garments

2. (Any five of the following:)
   a. Information from textile manufacturers
   b. Pattern company flyers
   c. Home sewing periodicals
   d. Women's magazines
   e. Family news section of newspaper
   f. Sewing demonstrations
   g. Pattern directions
   h. Pattern company booklets
   i. Sewing books
   j. Own sewing

3. b. Darts

4. a. Collars

5. e. Machine Buttonholes

6. h. Zippers

7. f. Machine Stitching

8. c. Grainline

9. d. Hems

10. g. Seams

ANSWER SHEET–UNIT XI-2

CLOTHING CONSTRUCTION TECHNIQUES

SUBJECT: Answering Customers' Questions

1. a. Napped – The pattern pieces must all be laid in the same direction so that the nap will be running either up or down. Napped fabrics should be hand basted before stitched on the sewing machine. Seams should be pressed on a needle board, or on mohair with a steam iron. The most appropriate seam finish for napped fabric is overcasting.
   b. Polished cotton – Baste with a fine needle and fit carefully to avoid having to nip out stitches. Sleeves may be more difficult to set in because the fullness may not be eased in as easily as other fabrics.

2. (Any five of the following:)
   a. The best fabrics for the style of pattern
   b. Amount of fabric to buy
   c. Necessary notions
   d. Cutting layout
   e. Number and shape of pattern pieces
   f. Garment measurements

3. a. Pants – two sizes
   b. Jacket or shirt – three sizes

4. a. Place large pattern pieces on fabric first.
   b. Check pattern pieces to make sure they are on the straight of the goods.
   c. Pin pattern pieces at corners and at intervals so that your fabric will not slip during cutting.
   d. Check your layout before cutting.

5. a. Ruler and chalk
   b. Tracing paper and tracing wheel
   c. Tailor's tacks

6. (Any five of the following:)
   a. Include deep hems or tucks at the bottom of sleeves and garments. Hems can be as deep as 5 inches.
   b. Add tucks at the waistline of dresses and trousers to lengthen the upper part of the dress or lengthen the crotch.
   c. Use adjustable long straps on jumpers, sundresses, and overalls.
   d. Add crosswise tucks to yokes which can be released as the trunk of the body lengthens.
   e. Make shirts and blouses extra long.
   f. Use cap, raglan, or kimono sleeves rather than set-in sleeves.
   g. Add tucks, pleats, or gathers at shoulder line.
   h. Include large underarm or leg seams to let out as needed.

7. Length, width

8. An individual's measurements should be compared with pattern measurements to determine if alterations need to be made.

9. It is possible to combine necklines, collars, sleeves, and other features from two different style numbers of the same brand if the pieces from both patterns have the same basic shape.

10. Pull a yarn at each end of the fabric and cut along this line to get the straight ends of the fabric. The selvage edge of the fabric should lie parallel with the edge of the table and the cut end of the fabric should lie parallel with the end of the table if the fabric is on-grain.

11. A fabric should be preshrunk before it is cut out.

12. Fold the fabric so that the crosswise grain parallels the lengthwise grain; then cut parallel and fold the line. To join: lap two ends of strips with edges extended beyond stitching line. Press open.

13. Slip pin under stitching on top of button.

14. Clip seams of concave curves to allow curve to spread when turned. Cut wedges from seams of convex curves so there will be less bulk when turned.

15. The crotch

ANSWER SHEET–UNIT XI-3

CLOTHING CONSTRUCTION TECHNIQUES

SUBJECT: Constructing Display Garments

1. Every six to eight weeks or once every season

2. a. Store employees
   b. Paid display garment sewers
   c. Textile manufacturers

3. a. Given to the person who made them
   b. Sold to the public
   c. Donated to charity

4. Featured patterns, new fabric selections, and currently fashionable notions are selected to present the season's merchandise in a coordinated theme.

5. Well-constructed display garments encourage customers to try new fabrics, patterns, and notions.

6. (Any three of the following:)
   a. Fewer trips to the sewing machine and ironing board
   b. Short periods of time used to better advantage
   c. Fewer and less difficult fittings
   d. Fabric handled less
   e. Speed and accuracy increased
   f. Greater feeling of accomplishment

ANSWER SHEET–UNIT XII-1

FASHION PROMOTION

SUBJECT: Promoting Fashions

1. All activities used to stimulate the sale of apparel and accessories

2. a. Public relations
   b. Publicity
   c. Advertising
   d. Display
   e. Personal selling

3. a. Advertising involves purchase of time or space to advertise the store or its products.
   b. Publicity is the free time or space given to the store or its merchandise by the media. The store has little control over publicity.
   c. Public relations is a broad term for the overall program of creating good will toward the store. Public relations are the concern of every store employee.

4. (Any five of the following:)
   a. Introduce new products, services, or ideas
   b. Present special merchandise offers
   c. Bring related products together in tie-in presentations
   d. Attract new customers
   e. Identify the qualities of a brand
   f. Present special sales prices and conditions
   g. Introduce special events
   h. Establish fashion authority and leadership

5. a. Definition of specific sales objectives
   b. Expense
   c. Selection of products to be promoted
   d. Timing
   e. Promotional idea
   f. Sales promotion activities
   g. Assignment of responsibilities

6. It is allocated as a percentage of the anticipated sales volume for the current year.

7. a. Stimulative sales - intended to stimulate sales, during what otherwise might be a slow period
   b. Clearance sales - for disposing of old and slow-moving merchandise

8. a. Merchandising events - (Any three examples such as the following:) Classes, such as those given on handwork, sewing, makeup application, a designer's visit to the store, etc.
   b. Demonstrations and showings - (Any three examples such as the following:) Demonstration of wigs; showings of furs; trunk showings; showings of designer collections; demonstration of fabrics with new care properties such as stain-resistant polyester gabardine, or washable wool; product displays of new accessories, sewing notions, lightweight scissors, etc.

c. Institutional events - (Any three examples such as the following:) Parades, charity fashion shows, sponsorship of athletic teams, sponsorship of community events, bridal consulting services, college consulting services, charm classes.
d. Special sales inducements - (Any three examples such as the following:) Premiums, two-for-one sales, one-cent sales, dollar-day sales, free lay-away sales, contests and competitions, giveaways
e. Customer advisory boards - (Any three examples such as the following:) career boards, college boards, vacation boards, and consumer panels

9. Appropriation

10. Sales promotion calendar

ANSWER SHEET–UNIT XII-2

FASHION PROMOTION

SUBJECT: Planning Fashion Promotions

1. a. The amount of space available for such material
   b. Other editorial material in competition for the available space

2. a. Determine to whom it should be sent
   b. Prepare it for that particular audience

3. The non-personal method of motivating and influencing sales through a paid message in either printed or broadcast form

4. (Any three of the following:)
   a. To increase and create good will for the store
   b. To create a desire for the merchandise or services the store offers
   c. To keep alive the interest of the consumers between buying visits
   d. To impress the buying public with the values and services offered
   e. To sell merchandise by telling people that the store has the merchandise they need and want

5. Advertising, merchandising, and sales executives

6. The advertising manager

7. a. Product advertising–advertising designed to sell a specific product with the principal aim of immediate sales
   b. Institutional advertising–advertising designed to build good will and a good reputation for the business

8. (Any three of the following:)
   a. Consistent style identity
   b. Consistency in advertising
   c. Main idea clearly stated
   d. Direct, concise, simple
   e. Includes visuals

9. a. Single item ad–features a single product that desirably will be a best seller
   b. Assortment ad–features a variety of merchandise from a particular department or division
   c. Theme ad–Relates a specific theme, such as a special event, season, or current fashion trend
   d. Departmentalized ad–features many items designed to show customers the wide range of merchandise available

10. (Any five of the following:)
    a. Age of the store
    b. Store size
    c. Business conditions
    d. Past advertising experience
    e. Competition
    f. Population and size of trading area
    g. Store location
    h. Merchandising and service policies

11. a. The divisional plan
    b. The whole-store plan

12. (Any five of the following:)
    a. Determining what to advertise
    b. Preparing an advertising budget
    c. Choosing the advertising media
    d. Preparing monthly advertising plans
    e. Checking the "ready-to-print" advertisements
    f. Evaluating the effectiveness of advertisements

13. (Any three of the following:)
    a. Scrapbook of past ads and records of their results
    b. Conditions inside and outside the store
    c. Management's goals
    d. Promotions planned by manufacturers. publications, and competitors
    e. Experiences of other retailers
    f. Information available from the store's resident buying office, the National Retail Merchants Association, trade publications, and the merchandising division of the store.

14. (Any five of the following:)
    a. Preselling merchandise
    b. Introducing merchandise
    c. Reminding customers about merchandise
    d. Familiarizing customers with merchandise
    e. Reaching different groups of customers
    f. Increasing sales
    g. Promoting the store's image
    h. Building customers' good will

15. Publicity program

16. Advertising plan

17. Cooperative

18. Direct

19. Direct mail

20. Advertising agency

21. Dealer aids

ANSWER SHEET–UNIT XII-3

FASHION PROMOTION

SUBJECT: Coordinating Fashion Promotions

1. a. It should be newsworthy.
   b. The advertising should open up a possibility of increased sales.
   c. There should be sufficient stock on hand.

2. Motivations

3. Appeal

4. a. Factual appeals are those that are presented in terms of what a product has, is, or does.
   b. The emotional or imaginative appeal presents selling points in terms of customer satisfaction (elements that appeal to the imagination).

5. a. Copy
   b. Visual appeals
   c. Layout

6. (Any three of the following:)
   a. Headline
   b. Subhead
   c. Body of the copy
   d. Slogan
   e. Advertiser's logo

7. Balance, emphasis, unity

8. See pp. 139-140 in *Fashion Marketing & Merchandising*.

9. 2 or 3 weeks

10. a. The item
    b. Its brand name
    c. The central theme of the ad

11. (Any three of the following:)
    a. Determine what to advertise.
    b. Work with the store's advertising department or advertising agency to create the ad desired.
    c. Determine the effectiveness of the ad.
    d. Prepare an advertising budget.
    e. Choose the media.

12. Advertising proofs

13. a. Quantity of merchandise on hand
    b. Price
    c. Headline and body copy
    d. Size and color assortment
    e. Illustration
    f. Logo

14. Theme

15. Display the merchandise prominently in the department.
    Use signs to identify the merchandise.

16. Advertised merchandise

17. a. Items advertised
    b. Merchandise on hand before the ad ran
    c. Quantity of merchandise sold three days after the ad
    d. Comments about the ad

18. a. Know what's being advertised.
    b. Fill mail and telephone orders.
    c. Count the merchandise.
    d. Prepare the advertised merchandise.
    e. Inform customers of special promotions.

ANSWER SHEET–UNIT XIII-I

FASHION DISPLAY

SUBJECT: Display Planning

1. The non-personal physical presentation of merchandise or ideas in store windows, interiors, and remote displays

2. (Any five of the following:)
   a. Work area
   b. Storage area
   c. Machine area
   d. Drive-through area
   e. Assembly area
   f. Sign shop
   g. Display director's office
   h. Main office

3. Display coordination helps a store present a simple, continuous theme throughout the store. Displays can be coordinated to show assortments that will present the customer with a wide range of merchandise, styles, colors, materials, and prices.

4. a. Choose appropriate merchandise.
   b. Coordinate the displays with ads.
   c. Coordinate related merchandise.
   d. Select an appropriate background for the merchandise.

5. a. Reason the customer should buy
   b. Identity of merchandise
   c. Sales features
   d. Price

6. (Any five of the following:)
   a. To sell merchandise
   b. To create a desire to purchase
   c. To promote the sale of specific merchandise by showing it to customers
   d. To introduce new merchandise
   e. To feature special occasion merchandise
   f. To suggest combinations of merchandise
   g. To show how merchandise might be used by the customer
   h. To show the proper care of merchandise
   i. To create and reflect the store's image, merchandising philosophy, and service policies
   j. To build good will for the store

7. Both attract attention, arouse interest, create desire, build confidence, and direct action.

8. (Any five of the following:)
   a. Owner
   b. Manager
   c. Buyer
   d. Department manager
   e. Salesperson
   f. Stockperson
   g. Free-lance display specialist
   h. Display specialist
   i. Display directors
   j. Assistant display director
   k. Display worker
   l. Display trimmer

9. a. Display calendar
   b. Display budget

10. a. Select a theme.
   b. Select merchandise.
   c. Assign space and location.
   d. Sketch the display design.
   e. Requisition signs.
   f. List props and display materials needed.

11. (Any five of the following:)
   a. Fixtures
   b. Mannequins
   c. Motion and animated devices
   d. Backgrounds
   e. Letters
   f. Signs
   g. Decorative materials and props

12. (Any four of the following:)
   a. Dimensional lumber
   b. Panels
   c. Paper
   d. Fabrics
   e. Miscellaneous items

13. (Any five of the following:)
   a. Hand tools
   b. Power tools
   c. Fastening tools and adhesives
   d. Sign-making machines
   e. Painting tools

ANSWER SHEET–UNIT XIII-2

FASHION DISPLAY

SUBJECT: Interior Display

1. a. Store layout
   b. Store appearance and decor
   c. Merchandise displays

2. (Any three of the following:)
   a. To increase customer traffic
   b. To increase sales of less well-known merchandise
   c. To attract customers to area where slower selling merchandise is located
   d. To present assortments of merchandise
   e. To introduce ideas for new uses and care of merchandise
   f. To suggest related merchandise
   g. To present merchandise in attractive merchandise pictures that are consciously directed to aid in selling more merchandise
   h. To help salespeople sell merchandise by providing additional sales appeal information to customers
   i. Suggesting related items to customers through related merchandise displays such as men's ties with men's shirts, ladies' handbags with gloves, etc.
   j. To bring merchandise out so customers can see it
   k. To provide the store with an image and a "personality" for seasonal and store-wide promotions

3. (Any four of the following:)
   a. Select a display unit which effectively shows the merchandise.
   b. Whenever possible, choose a display unit which permits self-selection.
   c. Choose a display unit whose color looks good with the merchandise.
   d. Choose a lighted display unit if store lighting is not bright enough.
   e. Choose a display unit which will not block or disrupt traffic.
   f. Use a divided display unit when displaying several kinds of merchandise.
   g. Be sure the unit is strong enough to hold the merchandise safely.

4. (Any four of the following:)
   a. Just inside the main doors
   b. At the ends of aisles
   c. Opposite service counters
   d. Near checkout counters
   e. Across from elevators and escalators
   f. Next to related items
   g. In the front of open window displays
   h. In front of entrances to departments

5. The merchandise may not look quite right.
   The lighting may not be quite right.
   A prop may look out of place or be the wrong size.
   The display may look too bare or too cluttered.

6. (Any three of the following:)
   a. Counter signs
   b. Hanging signs
   c. Banner and flags
   d. Elevator cards
   e. Posters
   f. Easels

7. a. A headline identfying the merchandise
   b. A brief list of major features
   c. The price of the merchandise

8. (Any 10 of the following:)
   a. Does the display suit the theme?
   b. Does the featured merchandise have sales appeal?
   c. Are the displays coordinated with store ads?
   d. Does the merchandise look fresh and in good condition?
   e. Does the display suggest related items which might interest the customer?
   f. Does the display permit customers to see, touch, and serve themselves?
   g. Are the elements and principles of design used effectively to highlight merchandise?
   h. Do the display's materials and props enhance or detract from the merchandise?
   i. Are items displayed at eye-level?
   j. Do display signs provide the customer information and selling points about the merchandise?
   k. Are prices prominently displayed?
   l. Are the displays clean?
   m. Are displays changed frequently?
   n. Are display materials flexible, easily stored, and kept in good condition?

9. (Any five of the following:)
   a. Store furnishings
   b. Boutique shops
   c. Counter displays
   d. Showcase displays
   e. Ledge and wall displays
   f. Environmental displays
   g. Island and miscellaneous displays

10. (Any five of the following:)
   a. Foot form
   b. Blouse form
   c. Blouse displayer
   d. Handbag displayer
   e. Millinery displayer
   f. Head form
   g. Jewelry displayer
   h. Necklace displayer

11. (Any four of the following:)
    a. Quad merchandiser
    b. Gondola
    c. Circular rack
    d. T-stand
    e. Costumer
    f. Modular fixture

12. (Any three of the following:)
    a. Check the signs to be sure they are correct.
    b. Check the signs to be sure they are neat, clean, clear, and unmarked.
    c. Put the sign in a holder that fits.
    d. Do not have blank sign holders facing customers.
    e. Remove any blank sign holders from displays.

ANSWER SHEET–UNIT XIII-3

FASHION DISPLAY

SUBJECT: Window Display

1. a. Used at the point of sale
   b. Display the merchandise life-size in natural color
   c. Are a form of "entertainment"

2. a. Closed
   b. Semi-closed
   c. Open

3. (Any five of the following:)
   a. Timeliness and seasonal appeal of merchandise
   b. Effectiveness of similar previous displays
   c. Merchandise featured in sales promotions
   d. Other sales promotion activities
   e. Suitability of merchandise for display
   f. Suitable merchandise for related displays
   g. Possible good will and prestige from the display

4. a. Type of store
   b. Location
   c. Sales promotion policies

5. a. Timeliness
   b. Exposure of customers to greater variety of merchandise
   c. Less chance of damaging merchandise

6. a. Angled-front
   b. Arcade front
   c. Straight front

7. a. Attract attention
   b. Arouse interest
   c. Build desire
   d. Lead to action

8. (Any five of the following:)
   a. One-category displays
   b. A line of goods
   c. A group of related items
   d. Series displays
   e. Institutional displays
   f. Seasonal or special-event displays
   g. Educational displays

9. a. Background
   b. Sides and ceiling
   c. Floor covering
   d. Merchandise
   e. Fixtures, forms, and props
   f. Lighting
   g. Signs

10. a. Usual eyepath
    b. Step arrangement
    c. Pyramid arrangement
    d. Zigzag arrangement
    e. Fan arrangement

11. a. Heat and fire, power, cheerfulness, enthusiasm
    b. Gaiety, sunshine
    c. Calmness and assurance
    d. Coolness, relaxation, newness

12. (Any four of the following:)
    a. Special event displays
    b. Sale displays
    c. Related-merchandise displays
    d. Line-of-goods displays
    e. Mass displays

13. (Any five of the following:)
    a. Representative of the stock carried by the store
    b. Representative of the line of merchandise from which it was taken
    c. Would appeal to the largest possible number of customers, in other words, best sellers
    d. Suggests other items to the passing customer
    e. Is new in order to let customers know what is available
    f. Is of interest to customers so it will create a desire to come into the store and examine the goods more closely
    g. Displays well so that it looks as appealing as possible
    h. Is timely in reference to national and local events, weather, seasons, and current fashions
    i. Is stocked in sufficient quantities to meet the demand created by the display

14. (Any three of the following:)
    a. Should fit the "look" of the window display
    b. Printed or lettered so it is legible
    c. Easy to read
    d. Informative
    e. Concise

15. a. Close the windows from view.
    b. Remove all merchandise used in the last display.
    c. Remove all props and fixtures from the window.
    d. Clean the display unit thoroughly.
    e. Replace burned-out light bulbs.
    f. Place the props, fixtures, and forms for the new display in the display unit.
    g. Bring the display merchandise into the window.
    h. Bring accessory merchandise and decorative props into the window.
    i. Place display signs and price signs in appropriate places.
    j. Check the window to see that the display is complete.

16. a. Fire
    b. Cuts
    c. Punctures
    d. Falls and bruises

ANSWER SHEET–UNIT XIV-1

FASHION SHOWS

SUBJECT: Planning the Fashion Show

1. "Fashion dolls" or "Model dolls"
2. Mannequin or "Living mannequin"
3. *Vogue*
4. Responsibility sheet
5. b.
6. c.
7. a.
8. c. School
9. e. Summer
10. d. Spring
11. b. Holiday
12. a. Fall and Winter
13. e. Fashion director
14. d. Set designer
15. a. Choreographer
16. g. Stage manager
17. c. Presser
18. h. Starter
19. i. Stylist
20. (Any 10 of the following:)
    a. Jobs and responsibilities
    b. Basic fashion message
    c. Specific theme
    d. Type and size audience
    e. Show promotion

f. Way of showing
g. Stage and backdrop
h. Refreshments and entertainment
i. Tickets
j. Promotional tie-ins
k. Type of music
l. Commentator
m. Introduction
n. Type of commentary
o. Length of show
p. Pace
q. Number of pieces
r. Type of models
s. Time for final or dress rehearsal

21. (Any three of the following:)
    a. Age
    b. Income
    c. Occupation
    d. Type of community (urban or rural)
    e. Special needs

22. (Any two of the following:)
    a. Printed invitations, tickets, and programs
    b. Elaborate props and decorations
    c. A special commentator
    d. Dramatic lighting, music, and models
    e. Ushers and hostesses
    f. Publicity
    g. Door prizes
    h. Refreshments
    i. Precise organization of time

23. (Any one of the following:)
    a. People generally do not shop for themselves during the Christmas season.
    b. January is the month for most store-wide clearance sales.
    c. People are shopping for sale items because of the great expense at Christmas.
    d. Usually the store's stock is very low.

24. a. *Teens*–Saturday, daytime. Because of their after school and evening interests. They must rely on parents for transportation.
    b. *Men and women who work*–Saturday, daytime; Thursday, evening (many stores stay open late); after work, evening. Because of work responsibilities.
    c. *Older persons and people who do not work outside the home*–Tuesday, Wednesday, Thursday. During the day when children are in school or free time can be planned.

25. (Any two of the following:)
   a. *"High-fashion" show*–Clothes should be the center of attention. Entertainment should be kept to a minimum.
   b. *Benefit show*–Entertainment to attract as many people as possible is the most important consideration. Selling the merchandise is secondary.
   c. *Recognition show*–Do not steal the show from the person or persons being recognized. Keep the entertainment to a minimum and the atmosphere relaxing.
   d. *"How to Sell" show*–The entertainment may be all but eliminated. Specific selling features are emphasized.
   e. *Trade show*–Keep the entertainment to a minimum and stress selling ideas for the new fashions. Keep the atmosphere professional.

26. Make sure the representative clearly understands what is "newsworthy" about the fashion show, or they may give bad publicity or may not come to another show.

27. (Any two of the following:)
   a. Is the place large enough for the number of people who will attend?
   b. Are there fire laws that govern the capacity?
   c. Does it have enough seating facilities?
   d. Are there adequate parking facilities?
   e. Are there adequate entrances and exits?
   f. Are there restroom facilities?
   g. Is the location convenient to the people who will attend?
   h. Are there facilities for lighting and a PA system and dressing rooms for models?

28. Fashion refers to a prevailing style during a certain period of time. Style is a characteristic of that period. They both refer to a particular method of expressing an idea, but style is an old-fashioned term that should not be used in the fashion industry.

29. a. Knows about fashion
   b. Knows about the firm
   c. Has the ability to manage people

30. (Any five of the following:)
   a. Models' fees
   b. Rent (if any)
   c. Transportation
   d. Props and scenery
   e. Fashion show personnel
   f. Staging expenses
   g. Advertising, publicity, and printing
   h. Merchandise expense

ANSWER SHEET–UNIT XIV-2

FASHION SHOWS

SUBJECT: Organizing the Fashion Show

1. Theme
2. Clothes
3. Merchandise loan form, posted list, inventory sheets
4. Ideal chart
5. Twice
6. Types of garments, fashion statements
7. Slotting
8. Lineup, runoff
9. One or more
10. 45 minutes
11. One hour
12. Staging
13. 50
14. Simple
15. Backdrop
16. Prop
17. Model, lineup
18. Dressing area
19. Run-through, rehearsal, full dress rehearsal
20. Finale
21. a. They should be new.
    b. They should make a fashion statement.
    c. They should show well from the runway.

22. a. They will not show well from the runway.
    b. They duplicate other garments in the show.

23. a. Begin each scene with new and exciting garments.
    b. Show the least exciting pieces in the middle of the scene. Alter with exciting pieces for longer sequences.
    c. End each scene with something new and dramatic.

24. a. Do not have model change within one sequence unless it is long enough to allow adequate time to change.
    b. Allow more time between appearances for complicated garments like bridal gowns.
    c. Use more models if a large group of models will come out together.
    d. Allow four or five numbers between changes. Allow more if the runway is long, if it is far from the dressing room, or if nonprofessional models are used.

25. (Any four of the following:)
    a. Keyed to the fashions being shown
    b. Varied, but tasteful
    c. Instruments compatible with the kind of show
    d. Fairly snappy beat, but easy to walk to
    e. Audience appeal
    f. Varied pace and rhythm

26. a. Stage right
    b. Stage left
    c. Center stage

27. a. The facilities available
    b. The time allotted for setting up and taking down
    c. The show budget

28. (Any three of the following:)
    a. Focus spotlights down on the models.
    b. Position and focus stationary spotlights before the show.
    c. Rehearse the use of a follow spotlight during dress rehearsal.
    d. Check to be sure that the audience will not be blinded by the follow spotlight.
    e. Avoid low lights on the sides of the runway, as they blind people on the other side of the runway.
    f. Use white light to show the colors of the clothes.
    g. Use colored gels over spotlights for special effects, but remember that they can distort colors.
    h. Use a few seconds of strobe light or ultraviolet light for a dramatic effect.
    i. Try using blackouts for scenery changes.

29. About a week

30. Place them in an envelope which identifies the garment or pin them to the model's sequence sheet.

31. a. As it leaves the store
    b. As it is received at the store
    c. After the show
    d. When it is returned to the store

32. By the next day (The longer it is out of stock, the less chance it has of being sold.)

33. As close as possible

34. (Any five of the following:)
    a. Dressing
    b. Pressing
    c. Makeup
    d. Hairdressing
    e. Accessories
    f. Emergency supplies
    g. Refreshments
    h. Storage for personal belongings

35. (Any ten of the following:)
    Use the list of emergency supplies in the lesson on p. 322.

ANSWER SHEET–UNIT XIV-3

FASHION SHOWS

SUBJECT: Promoting the Fashion Show

1. Show invitations, tickets

2. More

3. Tie-in

4. Budget, number of people to be reached

5. a. Generate interest
   b. Build an audience

6. a. A usable general slant, gimmick or angle that recommends it
   b. A specific slant for individual editors

7. a. Type of show or show title
   b. Date
   c. Time
   d. Location
   e. Name of store or group sponsoring the show
   f. R.S.V.P., if required
   g. Ticket information (when, where, price)
   h. Special note about entertainment, prizes, or refreshment.

8. a. 10 days to two weeks
   b. Three to four weeks

9. a. A specialized show
   b. Availability of tickets in a specific department
   c. A charge for tickets.

10. (Any two of the following:)
    a. Charge account customers
    b. List of previous fashion show attenders
    c. Local or national list house
    d. Groups or organizations
    e. Preferred customer list

11. a. Door prize drawings
    b. Reserved seating arrangements

12. Publicity about the fashion show will prompt questions by persons who call or come into the store. The employees need to know the place, time, where to obtain tickets, and to whom inquiries should be directed.

13. a. Name of sponsor
    b. Title (must indicate content)
    c. Time
    d. Location

14. As close to the date of the show as possible

15. Run many small "teaser ads" instead of a few large ads to stretch the fashion show budget. One large ad might introduce the show about a week before the show; scatter teaser ads throughout the week; run another large ad the day of the show.

16. The cost of one television advertisement is greater than many radio and newspaper advertisements.

17. (Any four of the following:)
    a. List of the garments in order of appearance
    b. Brief description of the garments
    c. Models' names if amateurs are used
    d. Price (optional, most do not list)
    e. Credit to designers
    f. Credit to manufacturers or retailers who donate door prizes or giveaways

18. a. Programs
    b. Giveaways
    c. Door prizes
    d. Press kits

19. Extra security and insurance coverage may be required because the possibility of theft is increased when the public is aware that many valuable items are collected in a busy public place.

20. (Any four of the following:)
    a. Copies of all publicity and/or advertisement materials
    b. Names included on the invitation list
    c. New names obtained for future shows
    d. Ticket information
    e. Names of manufacturers, retailers, or editors who donated free publicity, giveaways, or door prizes
    f. Actual expenses compared to amount budgeted
    g. Suggestions for improving publicity

ANSWER SHEET–UNIT XIV-4

FASHION SHOWS

SUBJECT: Commentating the Fashion Show

1. Less
2. Information
3. During fitting
4. Five minutes
5. Cue system
6. Practice
7. Fillers
8. Merchandise the clothes
9. a. Attractive and well-groomed
   b. Pleasant speaking voice
   c. Knowledge of fashion
10. (Any three of the following:)
    a. Fashion coordinators
    b. Free-lance commentators
    c. Magazine commentators
    d. Manufacturer's representative
    e. Celebrities and personalities
11. (Any three of the following:)

Type	Advantage	Disadvantage
Completely ad-libbed commentary	More conversational and personalized	Important points and cues are likely to be forgotten, may repeat themselves.
Script	Nothing is forgotten.	Must shuffle through many pages to find place in commentary if wrong model appears on stage.
Co-commentary	Offers more variety in presentation and voice tones; gives one commentator a chance to relax and collect throughts; helps celebrity who may not be as knowledgeable about fashion	May become confusing if not coordinated properly.
No commentary	May be more effective in setting the mood of the show and exciting the audience	If not planned and timed exactly may be a disaster; requires more time for exact plannings

ANSWER SHEET–UNIT XIV-5

FASHION SHOWS

SUBJECT: Modeling in the Fashion Show

1. Model, lineup order

2. The items can be sold when returned to the store without being marked down

3. Accessory table

4. Garment shields and tissues

5. Change sheet

6. "Cheating"

7. (Any three of the following:)
   a. Modeling agencies
   b. Modeling schools and other types of schools
   c. Store personnel
   d. Store's teen board
   e. Members of clubs and organizations

8. a. Saving of model fee
   b. Drawing power. People are attracted to a fashion show more if a friend, relative, or someone they know will be modeling.

9. (Any five of the following:)
   a. Size
   b. Attractive or distinctive looking
   c. Vitality and personality
   d. Walks well and moves gracefully
   e. Professional attitude
   f. Ability to show clothes
   g. Love for fashion and flair for wearing clothes with distinction
   h. Respect for clothes
   i. Understanding of proportion and ability to accessorize
   j. Cooperative attitude with co-workers

10. (Any three of the following:)
    a. Friendly
    b. Sincere
    c. Courteous
    d. Able to answer questions or give information as they go from table to table
    e. Able to work independently
    f. Able to use tact so as not to become involved in lengthy conversations

11. T   12. F   13. F   14. T

15. F   16. F   17. T   18. F

ANSWER SHEET–XIV-6

FASHION SHOWS

SUBJECT: Planning the Special Fashion Show

1. (Any four of the following:)
   a. Potential audience
   b. Market to be covered
   c. Specific purpose
   d. Location of the show
   e. Special way show is to be presented

2. Spectacular

3. T

4. F

5. F

6. F

7. T

8. T

9. T

10. T

11. T

12. F

13. T

14. F

15. F

12. (Any three of the following:)
    a. Excitement
    b. Timing
    c. Pace
    d. Variety
    e. Spontaneity
    f. Sense of humor

13. (Any three of the following:)
    a. Descriptive phrases referring to the color and silhouette of the garment
    b. Selling points that are not visible to the audience, like the fabric type and care
    c. Points relating the garment to current fashion trends
    d. Ideas for accessorizing the garment
    e. Where the garment can be worn and how it can fit into a current wardrobe

14. a. Speak clearly, properly, and distinctly.
    b. Speak slowly and deliberately.
    c. Fill your speech with interesting tone variations.

15. (Any two of the following:)
    a. Store services or facilities available
    b. Credits to those who helped create the special effects of the show
    c. Credits to donors of services, publicity, prizes, or giveaways
    d. Departments where garments and accessories can be found

ANSWER SHEET–UNIT XV-1

YOUR FUTURE IN APPAREL AND ACCESSORIES

SUBJECT: Retailing Careers

1. (Any 10 of the following:)
   a. Stock clerk
   b. Merchandise clerk
   c. Office "follow-up"
   d. Salesperson
   e. "Flying squad"
   f. Merchandise trainee
   g. Assistant to fashion coordinator
   h. Executive trainee
   i. Advertising assistant
   j. Assistant to copywriter
   k. Display assistant
   l. Photo stylist
   m. Sales assistant
   n. Showroom sales assistant
   o. Comparison shopper
   p. Merchandise distributor
   q. Shopper

2. (Any 10 of the following:)
   a. Head of stock
   b. Assistant buyer
   c. Branch store department manager
   d. Buyer
   e. Divisional merchandise manager
   f. General merchandise manager
   g. Sales manager
   h. Fashion coordinator
   i. Comparison office manager
   j. Copywriter
   k. Advertising manager
   l. Display manager
   m. Section manager
   n. Service manager
   o. Floor superintendent
   p. Sales representative

3. (Any five of the following:)
   a. Anticipate wants
   b. Select merchandise
   c. Determine sources of supplies and time of purchase
   d. Price merchandise
   e. Budget quantities
   f. Buy goods at a price which permits a profit
   g. Participate in selling
   h. Plan sales promotion activities

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4. a. Research, analyze, and advise on fashion trends
   b. Produce fashion shows
   c. Prepare and distribute fashion information to company personnel

5. a. Coordinate and supervise all the buying and selling activities of the entire organization
   b. Interpret and execute policies of management
   c. Advise and supervise divisional merchandise manager and buyers

6. (Any five of the following:)
   a. Home economics courses
   b. Home economics cooperative education courses
   c. Art courses
   d. Junior college
   e. College
   f. Work experience
   g. Business courses
   h. Marketing courses
   i. Distributive education courses

7. (Answers will vary. Many examples are found in the readings.)

8. a. Solicitation
   b. Leads
   c. Newspaper ads
   d. School placement services
   e. Employment agencies

9. g. Stock clerk

10. c. Copywriter

11. e. Divisional merchandise manager

12. b. Comparison shopper

13. d. Display manager

14. f. Salesperson

15. a. Advertising manager

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ANSWER SHEET–UNIT XV-2

YOUR FUTURE IN APPAREL AND ACCESSORIES

SUBJECT: Fashion Buying Skills

1. a. Planning to buy and buying
   b. Controlling the stock
   c. Working on sales promotion through display, publicity, and advertising
   d. Selling

2. a. Above-average pay
   b. Excellent opportunities for advancement

3. a. Long hours
   b. Tough competition
   c. Constant pressure
   d. Excessive travel

4. a. Fashion
   b. Customers
   c. Sources of supply
   d. Management policies
   e. Business arithmetic

5. (Any 10 of the following:)
   a. The selling floor
   b. Salespeople
   c. Want slips (customer requests)
   d. Fashion office
   e. Comparison shopper
   f. Records of past performance
   g. Seasonal merchandising plan
   h. Unit-control records
   i. Potential customers
   j. Local competition
   k. Local consumer surveys
   l. Economic conditions
   m. Resident buying office
   n. Fashion trends and cycles
   o. National advertising
   p. Trade journals
   q. Entertainment media
   r. Sources of supply

6. a. Buying calendar- A written record of coming promotional activities and the time when goods should be purchased; serves as a buying guide.

   b. Staple merchandise- Merchandise bought in fairly regular amounts can be purchased by a regular routine to ensure a satisfactory amount of stock on hand at all times.

   c. Hand-to-mouth buying- The ease of buying small quantities of merchandise at frequent intervals enables the retailer to do business with a smaller stock on hand.

   d. Wholesale price fluctuations– The ease or difficulty of getting merchandise affects the size of orders and how far in advance orders are placed.

7. (Any five of the following:)
   a. Suitability
   b. Reliability
   c. Dependability
   d. Ordering requirements
   e. Price
   f. Terms of sale
   g. Brand policy
   h. Dealer aids
   i. Breadth of assortments
   j. Leadership

8. a. Sales
   b. Retail stock
   c. Markdown
   d. Retail purchase

9. a. Identify the best-selling sizes.
   b. Identify the strongest price lines.
   c. Identify the best-selling merchandise types, styles, and colors.
   d. Identify which merchandise had to be marked down.

10. (Any five of the following:)
   a. Fits into the buying plan, or for a very good reason is purchased outside the plan
   b. Is compared with the purchases the buyer is checking off the prepared, formal plan, or at least against the plan clearly organized in mind
   c. Is clearly different from related items in the plan. A new item should never be a near duplication that will merely share the sales potential without bringing in added volume.
   d. Is priced within the range of the store's policy and is of good value for the price. Should it be below the store's quality standards, it should not be bought even though it is a so-called "bargain"
   e. Reflects the taste of customers and potential customers
   f. Has been visualized by the buyer on the individual customer or group of customers to whom the item may appeal
   g. Has special features that distinguish it from competitive items, or is in high demand as is
   h. Is an item that can be used for promotion. Since some merchandise photographs or sketches well in newspapers and some does not, the items to be featured for this purpose must be carefully considered.
   i. Some merchandise is better for window or counter display than other types of merchandise.
   j. Can be sold through special promotion, salespeople, or self-selection. It must appeal.
   k. Receives the warm-hearted endorsement of salespeople, assistants, and others whose opinions are valued
   l. Has discernible selling points at the time of purchase
   m. Stands the test of reconsideration with every other possibility

11. (Any five of the following:)
    a. Service rendered and anticipated
    b. Quality standards
    c. Quantity
    d. Assurances and warranties
    e. Insurance
    f. Freight charges
    g. Taxes
    h. Discounts

12. (Any five of the following:)
    a. Shop the market.
    b. Know the merchandise.
    c. Place a "blanket order."
    d. Order staple goods less often in larger quantities.
    e. Use "cash-and-carry" methods.
    f. Concentrate purchases with a few key resources.
    g. Pay bills promptly.

13. (Any five of the following:)
    a. Name and address of the vendor
    b. Date the order was written, the date the goods are to be shipped, how the goods are to be shipped, and the date the order is to be canceled because of late shipment
    c. Terms and dating agreed upon by the vendor and buyer
    d. Quantity and description of goods ordered
    e. Size breakdown of goods
    f. Unit cost and total and the unit retail and total
    g. Buyer's signature

14. (Any five of the following:)
    a. Reduced monetary investment in merchandise
    b. An aid to buying
    c. An aid to planning special event sales
    d. Helps maintain a model stock
    e. Reveals slow-selling merchandise
    f. A convenience for executives

15. (Any five of the following:)
    a. Order merchandise information
    b. Records of receipts of merchandise
    c. Records of returns to manufacturers
    d. Price change records
    e. Records of departmental transfers of merchandise
    f. Records of sales by item or unit
    g. Records of returns by customers

16. a. 7
    b. 8

17. a. Minimum stock = reserve + (delivery period x weekly sales)
   28 = 8 + (4x5)
   b. Maximum stock = minimum stock + (reorder period x weekly sales)
   38 = 28 + (2x5)
   c. Quantity to order = maximum stock -(stock on hand + stock on order)
   22- 38 - (6+10)

18. a. Move "slow sellers" around.
   b. Sales training
   c. Merchandise transfers
   d. Advertising
   e. Lower prices

19. a. Increase the sales volume with a smaller average stock on hand.
   b. Increase the amount of sales without a proportionate increase in the average amount of stock carried.
   c. Reduce the amount of average stock earned without proportionately reducing sales.

20. a. Cost of buying and selling
   b. Prices in common usage
   c. Store price lines
   d. Competitors' prices
   e. Customer's point of view
   f. Stock turnover or rate of sales
   g. Rate of demand
   h. Markdowns and shrinkage
   i. Psychological effects of pricing
   j. Legal restrictions affecting price freedom

21. a. $19.99
   b. $ 9.95

22. a. 47.5 percent
   b. 49 percent

23. a. $ 6.00
   b. $52.75

ANSWER SHEET–UNIT XV-3

YOUR FUTURE IN APPAREL AND ACCESSORIES

SUBJECT: Basic Management Skills

1. a. Selecting a location, building, and equipment
   b. Planning the store layout and image
   c. Financing the store
   d. Protecting the store against risk
   e. Developing the store organization
   f. Establishing store policies
   g. Hiring and training personnel
   h. Controlling store activities through records
   i. Planning to ensure a profit
   j. Identifying and observing government regulations which affect the business

2. a. Location–choosing a city or geographic area; selecting a specific shopping area
   b. Equipment–types of equipment needed; durability, care, and appearance
   c. Layout–traffic patterns; visibility of merchandise to customers; customer service area
   d. Store image–location, store layout, decor, fixtures, merchandise, store policies, services, advertising, salespeople
   e. Protection against risk–property insurance, liability insurance, business life insurance, employee insurance

3. a. Property insurance–damage to stock, fixtures, and the store building by fire, water, wind, flood, theft, or burglary. Plate glass, motor vehicles, and shipments of merchandise may also be covered.
   b. Liability insurance–injuries to customers and personal or property damage
   c. Business life insurance–financial loss to a business or business owner's family due to the death of the owner
   d. Unemployment compensation insurance–unemployed workers
   e. Workmen's compensation insurance–sickness, injury, or death caused by an employee's work on the job
   f. Old Age, Survivors, and Disability Insurance (OASDI)–retired workers, dependents of workers, disabled workers
   g. Group health insurance–hospitalization, medical care, and disability

4. (Any five of the following:)
   a. Merchandise policies
   b. Advertising policies
   c. Service policies
   d. Credit policies
   e. Collection policies
   f. Personnel policies

5. (Any five of the following:)
   a. Salespersons
   b. Shopping services
   c. Returns and adjustments
   d. Delivery services
   e. Credit
   f. Layaway

6. (Any five of the following:)
   a. Restrooms
   b. Lounges
   c. Information desk
   d. Lost-and-found department
   e. Pay phones
   f. Parking garage
   g. Parcel lockers
   h. First aid stations
   i. Playrooms

7. (Any three of the following:)
   a. Sponsorship of activities and teams
   b. Exhibits of art and artifacts
   c. Entertainment by well-known performers; lecturers of general interest
   d. Contributions

8. Clothing alterations

9. a. Open or regular account- The customer is billed each month for the purchases made the previous month and must pay the entire balance. No interest is charged.
   b. Deferred or revolving accounts- The customer pays a small amount each month. A service charge of 1 to 1½ percent of the balance due is added.
   c. Installment plan- The customer signs a contract agreeing to make payments or installments for a stated period of time.
   d. Layaway plan- The store holds the merchandise while the customer pays for it in several payments.

10. a. Send a duplicate of the regular statement without a comment.
   b. Send a similar statement with a notice that the account is past due.
   c. Send a letter demanding payment.
   d. Send a more urgent letter demanding payment.
   e. Call the customer on the telephone or send a telegram.
   f. Turn the account over to an outside collection agency.

11. a. Sue in court (in an open revolving account).
   b. Repossess and sell the merchandise (installment plan).
   c. Obtain a court order garnishing the debtor's wages (if permitted by state law).

12. a. Bad Debt Loss Index = $\dfrac{\text{Bad debts for period}}{\text{Total credit sales for period}}$

b. Collection Percentage = $\dfrac{\text{Payment by credit customers}}{\text{Accounts receivable outstanding at beginning of period}}$

c. Accounts Receivable Turnover Rate = $\dfrac{\text{Total yearly sales credit}}{\text{Average amount owed each month}}$

d. Aging of Accounts = Accounts 30-60 days and past due
Accounts 60 days-6 months past due
Accounts 6 months-1 year past due
Accounts 1-2 years past due
Accounts more than 2 years past due

13. a. Prepare job descriptions.
   b. Identify recruiting sources.
   c. Read employment applications.
   d. Conduct job interviews.
   e. Choose the best applicant.

14. (Any three of the following:)
   a. Lecture
   b. Demonstration
   c. Role playing
   d. Printed information or training aids
   e. Sponsor system
   f. Meetings
   g. Outside schooling

15. a. Planning work
   b. Organizing work
   c. Scheduling employees
   d. Assigning work and giving orders

16. (Any five of the following:)
   a. Quality of work
   b. Quantity of work
   c. Attitude toward supervision
   d. Ability to understand and follow instructions
   e. Personality
   f. Health and physical condition

17. a. Wrong type of work
    b. Inability to get along with others
    c. Poor supervision
    d. Poor work habits
    e. Emotional immaturity
    f. Poor health
    g. Feelings of job insecurity
    h. Personal problems
    i. The employee who won't try to improve
    j. The alcoholic or drug addict

18. a. Changes should be explained.
    b. Listen.
    c. A supervisor should be available.
    d. Minor annoyances should be cleared up as soon as possible.
    e. The supervisor should be aware.

19. a. Straight salary plan–a set sum is paid to each employee regardless of productivity.
    b. Salary and commission plan–a base salary is paid plus a percentage of the salesperson's sales for the period.
    c. Quota plan–the employee receives a base salary plus a percentage of sales over a set amount.
    d. Straight commission plan–the salesperson is paid a set percentage of sales.

20. (Any five of the following:)
    a. Health insurance
    b. Employee discounts
    c. Pension and annuity plans
    d. Employee cafeterias
    e. Working hours
    f. Break and meal times
    g. Physical surroundings

21. a. Purchase and inventory records
    b. Expense records
    c. Sales records
    d. Business statements

22. (Any five of the following:)
    a. Basic stock list
    b. Model stock plan
    c. Out-of-stock sheet
    d. Purchase order
    e. Invoice
    f. Purchase book
    g. Vendor's ledger or accounts payable ledger
    h. Physical inventory
    i. Perpetual inventory

23. a. Income statement–a summary of revenue from sales, less the cost of merchandise and operating expenses, resulting in net income or operating profit
    b. Balance sheet–a summary of the values of the store's assets, the store's liabilities, and the owner's interest in the business, or equity

24. a. Sales
    b. Stock
    c. Expenses
    d. Markup

25. a. Unit-control method–a record of merchandise by classification, style number, size, color, materials, etc.
    b. Dollar-control method–comparison of dollar value of book or physical inventory with planned stock figures

26. (Any five of the following:)
    a. Training personnel to watch for suspicious-looking customers
    b. Employing security officers or contracting for protection services from private agencies
    c. Using in-store television sets with cameras directed at various parts of the store
    d. Attaching to merchandise special tags which sound an alarm if the tagged merchandise passes through detectors at store entrances.
    e. Requiring all employees to enter and leave the store at special entrances
    f. Requiring all employees to check packages upon arrival
    g. Requiring employees' purchases be delivered to the checkout point
    h. Prohibiting removal of unauthorized packages from the store

27. a. Sales
    b. Purchases
    c. Expenses
    d. Markup

28. a. Pricing and selling regulations
    b. Merchandise regulations
    c. Labor regulations
    d. Tax regulations

UNIT TESTS

UNIT I TEST

APPAREL AND ACCESSORIES CAREERS

Select the letter of the phrase which correctly completes the statement. Place the letter in the blank next to the statement. Choose only *one* answer for each item.

______ 1. A job title which is not a retail apparel and accessories job would be (1)
  a. garment fitter.
  b. fabric coordinator.
  c. sewing machine operator.
  d. apparel rental clerk.

______ 2. The duties of an entry-level employee in an apparel and accessories job will vary most according to the (1)
  a. location of the store.
  b. size of the store.
  c. name of the store.
  d. supervisors of the store.

______ 3. Your success on the job is influenced by (1)
  a. a willingness to follow instructions.
  b. a cooperative attitude in adapting to company policies.
  c. interest in learning new procedures.
  d. all of the above.

______ 4. Fashion career opportunities are increasing each year due to (1)
  a. population growth, expansion of retail business, and increased mail orders.
  b. increase in chain operations, changing economy, and population growth.
  c. expansion of retail business, increase in chain operations, and population growth.
  d. increase in chain operations and expansion of retail and wholesale businesses.

______ 5. Human relations can be defined as (2)
  a. the act of creating good will for a business.
  b. your behavior and how it affects others.
  c. a kinship of blood or marriage.
  d. something affecting two or more people.

______ 6. Physical appearance includes all of the following *except* (2)
  a. grooming.
  b. mannerisms.
  c. posture.
  d. personality.

______ 7. Self-evaluation of personal qualities should take place (2)
  a. daily.
  b. weekly.
  c. monthly.
  d. yearly.

_____ 8. Which of the following is *not* a desirable personality trait? (2)
  a. Enthusiasm
  b. Friendliness
  c. Giggling
  d. Cheerfulness

_____ 9. Employee evaluations can help businesses in determining (2)
  a. promotions and raises.
  b. work loads and responsibilities.
  c. misunderstandings and misconceptions.
  d. shift times and weekly schedules.

_____10. When a customer becomes obnoxious and beyond your control, it is a good idea to (2)
  a. let the customer have a tantrum so everyone in the store can see it.
  b. pretend you are frightened and unsure as to what to do.
  c. yell, insult, and downgrade the customer.
  d. be understanding of the problem and explain the store's policies.

_____11. A person employed in a large department store would probably be dressed appropriately if he or she wore (2)
  a. casual wear with comfortable shoes.
  b. jeans with coordinated shirts and sweaters.
  c. garments appropriate for attending church, weddings, etc.
  d. any type of apparel that is clean, ironed, and fits well.

_____12. Getting along with others, both customers and co-workers, involves (2)
  a. envy and understanding.
  b. flexibility and truthfulness.
  c. trustworthiness and insincerity.
  d. loyalty and hostility.

UNIT II TEST

APPAREL RETAILING

Select the letter of the phrase which correctly completes the statement. Place the letter in the blank next to the statement. Choose only *one* answer for each item.

_____ 1. The factory outlet store is popular because (1)
   a. inferior merchandise is sold at reduced prices.
   b. stores are located in large cities where the merchandise is manufactured.
   c. brand name merchandise is sold at reduced prices in the form of seconds and irregulars.
   d. it is easily reached, and it offers discounts.

_____ 2. Certain types of retail stores offer a wide variety of merchandise to the customer. This makes it possible for the customer to do one-stop shopping. Select the group of one-stop retail stores from the list below: (1)
   a. Department store, specialty store, supermarket
   b. Self-service store, chain store, mail-order business
   c. Boutique, specialty store, department store
   d. Supermarket, self-service store, department store

_____ 3. Which of the following is *not* an advantage of a shopping center? (1)
   a. Different types of stores are clustered together.
   b. Building and maintenance costs are shared by merchants.
   c. Customers can enjoy a variety of activities, including eating.
   d. Businesses are located under one roof with large connecting hallways.

_____ 4. A retail store with unusual decor and an eye-catching name, and which offers personal help to customers is known as a (1)
   a. boutique.
   b. chain store.
   c. specialty store.
   d. self-service store.

_____ 5. To be defined as a department store by the U.S. Department of Commerce a retail store must have at least 25 employees and (1)
   a. 20 percent of the total sales must come from combined sales of household linens and dry goods.
   b. combined sales of apparel and soft goods must be 20 percent of total sales; and the store must handle furniture, home furnishings, household linens, family apparel, appliances, and dry goods.
   c. combined sales of apparel and soft goods must be 25 percent of total sales and the store must handle furniture and appliances.
   d. combined sales of apparel and accessories items must be 20 percent of total sales.

_____ 6. Mail-order houses are an important part of retail operations because (1)
   a. customers may purchase items they otherwise might not be able to get.
   b. customers can easily drive to mail-order houses.
   c. one-of-a-kind of merchandise is provided.
   d. fewer merchandising problems exist.

_____ 7. Merchandise in a department store is arranged in separate departments. In order to eliminate a customer's frustration when he/she is looking for an item, it is *best* to (1)

a. try to get the customer to buy a different item.
b. direct the customer to the information desk.
c. be able to direct the customer to the appropriate department.
d. direct the customer to the next department to find help.

_____ 8. A style that remains in fashion over a long period of time is considered (1)

a. high fashion.
b. at the end of the fashion cycle.
c. outdated.
d. a classic.

_____ 9. In the fashion industry the term "apparel" refers to (1)

a. coats, suits, sportswear, and dresses.
b. coats, hats, gloves, and shoes.
c. outerwear, undergarments, jewelry, and shoes.
d. coats, shoes, dresses, and undergarments.

_____ 10. Processes involved in retailing, such as sales, advertising, publicity, and distribution, are referred to as (1)

a. merchandising.
b. marketing.
c. management.
d. programmed merchandising.

_____ 11. Most businesses have personnel policies because employees (2)

a. cannot be trusted to be responsible.
b. often abuse privileges.
c. must follow certain rules in order for the business to operate smoothly.
d. forget the correct procedures for calling in sick, using telephones, taking meal breaks, etc.

_____ 12. You are to receive an award at a school banquet and must be present. However, you are scheduled to work the night of the banquet. Which is the best way to handle the situation? (2)

a. Inform the banquet chairperson you have to work and will not be at the banquet.
b. Wait until the day before the banquet and then tell your supervisor you are unable to work the following night.
c. Immediately inform your supervisor that you would like to reschedule your work time because of the banquet.
d. Ask another employee to work for you that night instead of bothering the supervisor with rescheduling.

_____ 13. If as an employee you should notice a shoplifter, the best thing to do would be (2)

a. Immediately stop the shoplifter and ask for the stolen item.
b. Leave the situation to the security staff in order to avoid leaving your station.
c. Watch the shoplifter closely in case you are asked for a description.
d. Call the security staff immediately and then write a description of the shoplifter.

______14. If you are in charge of "opening" the register, one of your first tasks will be to (2)
   a. clear the register.
   b. place the cash fund in the cash drawer.
   c. correct cash register errors.
   d. ring up a trial sales to make certain the register is operating correctly.

______15. The amount of sales tax for a \$52.37 purchase when the sales tax is 6 percent is (2)
   a. \$3.14.
   b. \$4.22.
   c. \$3.15.
   d. \$3.36.

______16. Some stores offer a service that allows customers to pay a small deposit to have merchandise put aside for them. This service is called (2)
   a. merchandise hold.
   b. delayed sales.
   c. deposit purchase.
   d. layaway.

______17. When making change, the employee should (2)
   a. count the change silently, then place it in the customer's hand while saying, "Your change is \$1.29."
   b. count the change out loud, then place it in the customer's hand and say, "Thank you for shopping."
   c. tell the customer the amount of change, place it in the customer's hand while counting the change, then thank the customer.
   d. place the change in the customer's hand, say the amount of change, then thank the customer.

______18. If an error is recorded on the sales slip, it is necessary to (2)
   a. throw away the sales slip.
   b. void the sales slip.
   c. correct the sales slip.
   d. clear the sales slip.

______19. The most efficient means for learning co-worker's duties is to (2)
   a. have them write a description of their duties for you to read and study.
   b. help co-workers with their duties after you have finished your work.
   c. rotate job responsibilities periodically.
   d. fill in for other workers when they are absent from work.

______20. Records that contain a list of customers' names, addresses, sizes, and preferences are referred to as (2)
   a. clientele books.
   b. preferred customer lists.
   c. confidential customer records.
   d. customer preference records.

______21. Most bad checks are written for amounts between (2)
   a. \$5 - \$15.
   b. \$15 - \$25.
   c. \$25 - \$35.
   d. \$35 - \$45.

______22. Neatness and accuracy in filling out forms (2)
a. is of little concern to salespeople or stockers.
b. is essential for effective communication and recordkeeping.
c. slows down the process when completing forms.
d. should be reviewed periodically by supervisors.

______23. When customers present checks or credit cards (2)
a. avoid accepting them since they are bad risks.
b. explain that it will take longer to complete the transaction than it would with cash.
c. less time and effort are required since you do not have to make change.
d. handle the transaction carefully to avoid accepting a bad check or a stolen credit card.

______24. An employee may be dismissed due to (2)
a. excessive absences and tardies.
b. poor attitude toward other employees.
c. misuse of employee benefits.
d. all of the above.

______25. When a store adds a keystone markup to merchandise, the cost price is increased by (2)
a. 35 percent.
b. 40 percent.
c. 45 percent.
d. 50 percent.

______26. Pre-retailing is a process that is helpful in preparing price tickets because (3)
a. the purchase orders are attached to the merchandise.
b. all the necessary information is written on the purchase order.
c. a prepared price ticket is attached to the merchandise as a guide.
d. the buyer decides in advance what information to put on the price tickets.

______27. Price tickets are attached to merchandise (3)
a. in the most visible place.
b. by the method that causes the least damage.
c. by one method so that they are all identical.
d. by the method most helpful in inventory control.

______28. In order to keep track of merchandise, most stores have (3)
a. an inventory control system.
b. stockroom records.
c. unit-control records.
d. a periodic inventory system.

______29. The team method is usually used when taking a stock count. The team consists of (3)
a. one writer and one inspector.
b. one inspector and one caller.
c. one caller and one counter.
d. one caller and one writer.

______30. The purpose of dollar control records is (3)
a. to keep track of the incoming and outgoing money of a retail store.
b. to have a record of the dollar value of merchandise sold in one day.
c. to show the total dollar value of all merchandise in stock.
d. to make certain that markups and markdowns are included in stock counts.

______31. When merchandise is delivered to the docks of a store or warehouse, it must be received properly to make certain that (3)
a. the merchandise will be included in the total inventory.
b. the delivery person does not handle the merchandise.
c. the store received only the merchandise that is needed in the stockrooms.
d. the merchandise has been delivered on schedule.

______32. When unloading a shipment of merchandise, you should (3)
a. make certain the merchandise belongs to the store.
b. compare the freight bill with the merchandise carefully.
c. examine some of the boxes to check for damaged items.
d. all of the above.

______33. After merchandise has been properly received and unloaded, it should be (3)
a. counted and checked by using the packing slip.
b. sent to the stockroom to be included in the inventory.
c. properly marked with a price and sent to the sales floor.
d. unpacked and stored until the merchandise is needed.

______34. In order to keep new merchandise moving through the store, it is necessary to (3)
a. avoid storing items in the stockroom.
b. keep the newest arrivals on the sales floor.
c. follow the stock rotation system of FIFO.
d. replace soiled items with clean, fresh items.

______35. The merchandise in the stockroom must be controlled in order to (3)
a. detect any losses or thefts.
b. be able to locate merchandise quickly.
c. prevent merchandise from becoming out-of-stock.
d. all of the above.

______36. Which is the best procedure for accomplishing housekeeping tasks in the retail store? (4)
a. Perform housekeeping tasks when there are no customers around.
b. Combine housekeeping tasks with other duties.
c. Wait until the end of the day to do housekeeping tasks to avoid redoing any task.
d. Select a certain time to do housekeeping and do it at that time every day.

______37. It is essential to keep the work area as neat as possible. This involves (4)
a. a variety of duties including dusting, vacuuming, and organizing stock.
b. only duties that can be accomplished while helping customers.
c. a minimum of duties since the stores have maintenance crews.
d. keeping only a small area neat since other workers work hard to keep the store neat also.

_____38. If you should have many job tasks and housekeeping tasks to complete in one day, it is best to (4)
a. do the hardest task first.
b. decide which is the most important and think of several ways to get it done.
c. pick the tasks that are easiest to accomplish so that you can finish them quickly.
d. complete one task before beginning another to avoid confusion.

_____39. Safe conditions in a retail store are made possible only by (4)
a. organization of the facility.
b. eliminating use of potentially hazardous items.
c. all employees continually practicing safety.
d. maintaining a clean work area.

_____40. When lifting heavy boxes, most of the pushing should be done with the (4)
a. arm muscles.
b. back muscles.
c. leg muscles.
d. back and leg muscles combined.

_____41. Good organization of merchandise in a retail store contributes to (4)
a. greater profits for the store.
b. greater use of the store by customers.
c. less fatigue of employees and customers.
d. all of the above.

_____42. In case of an accident on the job, (4)
a. immediately report it to the supervisor.
b. go straight to the first aid station for immediate attention.
c. report to the first aid station, then report to the supervisor.
d. do not leave the work station until the supervisor can be notified.

_____43. Stockkeeping is (4)
a. moving merchandise to the selling floor.
b. storing merchandise in the stockroom.
c. arranging and cleaning merchandise on the selling floor.
d. all of the above.

_____44. Which of the following would *not* be a possible solution to the problem of buttons missing from apparel? (4)
a. Try to locate the missing button in the department's button box.
b. Resew buttons on all garments as they are found.
c. Replace buttons on the garment if the missing one cannot be found.
d. Mark down the price of the garment if the missing button cannot be found.

_____45. Which of the following is the *least* acceptable way to prevent mismatched garment parts? (4)
a. Check sizes of parts after garments are tried on to be sure mismatches are not made.
b. Check to be sure all garment parts are the same size as they are sold.
c. Allow customers to mix sizes of garment parts usually sold together.
d. Check all sizes of garments with several parts regularly for mismatches.

UNIT III TEST

CUSTOMER SATISFACTION

Select the letter of the phrase which correctly completes the statement. Place the letter in the blank next to the statement. Choose only *one* answer for each item.

_____ 1. The primary purpose in strategically locating merchandise in the retail store is to (1)
    a. place like items together.
    b. make shopping easier.
    c. aid in restocking.
    d. appeal to the most customers.

_____ 2. When determining the appropriate size of apparel for a customer, the most important characteristic to keep in mind is the customer's (1)
    a. height.
    b. measurements.
    c. weight.
    d. height and weight.

_____ 3. A characteristic of toddler-sized clothing is (1)
    a. larger waist measurement and shorter length.
    b. slimmer waist measurement and longer length.
    c. larger waist measurement and longer length.
    d. slimmer waist measurement and shorter length.

_____ 4. Men's sport coats are sized according to (1)
    a. weight and waist measurements.
    b. height and chest measurements.
    c. height and waist measurements.
    d. weight and chest measurements.

_____ 5. Mandatory information which the law requires on all labels and fabric bolts includes (1)
    a. fiber content.
    b. durability.
    c. special finishes.
    d. amount of shrinkage.

_____ 6. The least effective way to keep abreast of current fashion trends is (1)
    a. newspapers.
    b. trade journals.
    c. textbooks.
    d. magazines.

_____ 7. A customer would feel most important if he or she heard you say, (2)
    a. "My suggestion is that you get the beige cotton shirt."
    b. "I suggest this woolen three-piece suit."
    c. "Our policy is to please everyone who enters the store."
    d. "From your explanation, you would probably enjoy a comfortable knit shirt."

______ 8. Allowing customers to browse for several minutes before attempting to assist them (2)
a. allows you to learn something about their needs and interests.
b. makes them feel more comfortable.
c. reveals whether or not they may be potential shoplifters.
d. gives you time to get a good sales pitch in mind.

______ 9. You can determine whether you have communicated effectively by the (2)
a. medium.
b. message.
c. feedback.
d. receiver.

______10. Good communication is dependent upon the sender giving consistent messages. This means (2)
a. eliminating any obstacles or interferences.
b. saying what the customer wants to hear.
c. giving the same message at all times.
d. doing what you say you are going to do.

______11. When speaking to others on the telephone, it is a good idea to (2)
a. answer the telephone with a friendly, "Hello."
b. tell callers to hold while you finish what you are doing.
c. repeat the message that the sender relays.
d. speak loudly so there will be no problem of them hearing.

______12. Listening is an important asset to the apparel and accessories employee because it (2)
a. often increases the time spent with customers.
b. helps to identify needs and wants of others.
c. makes feedback only a minor part of the communication process.
d. forces the receiver to ask many questions.

______13. A single customer in your department purchases a three-piece, lime green suit with bright yellow saddle stitching. She says, "My boyfriend loves lime green." This purchase is an example of (3)
a. an emotional need.
b. a buying motive.
c. good salesmanship.
d. a rational need.

______14. The term used to refer to the 45-degree angle formed by folding the crosswise grain of a fabric parallel to the lengthwise grain is (3)
a. chevron.
b. bias.
c. motif.
d. tab.

______15. Raglan, batwing, bishop, and kimono are all terms which refer to (3)
a. jacket styles.
b. collar styles.
c. sleeve styles.
d. skirt styles.

_____16. A procedure *not* included in the process of presenting merchandise is to (3)
   a. read the product analysis chart to the customer.
   b. mention important features to the customer.
   c. attract the customer's senses.
   d. allow the customer to contribute to the presentation.

_____17. Mrs. Cooper approaches the fabric coordinator at Simpson's Sewing Center and says without hesitation, "I'm interested in some pale blue, 100% silk fabric for a shirt for my daughter." From this evidence you can classify Mrs. Cooper's customer type and (3)
   a. extend the sales presentation as long as possible.
   b. show Mrs. Cooper a variety of pale blue fabrics.
   c. persuade Mrs. Cooper to select a pale blue rayon and silk blend.
   d. direct her to the silk fabric and present various shades of blue.

_____18. Reefer, battle, blazer, and pea are all terms which refer to (3)
   a. sleeve styles.
   b. skirt styles.
   c. jacket styles.
   d. collar styles.

_____19. Which of the following is *not* a step involved in closing the sale? (4)
   a. Packaging the item
   b. Making a sales ticket
   c. Suggesting additional merchandise
   d. Thanking the customer

_____20. A customer objects to a shirt you have presented by saying, "That costs entirely too much." You might react by saying, (4)
   a. "I'll show you some cheaper shirts you may like better."
   b. "You may find a second in the budget department downstairs."
   c. "But everything costs that much these days."
   d. "The classic design and polished cotton add to its quality."

_____21. A customer objects to an outfit by saying, "I can't wear these long sleeves and this cowl neck except for three months of the year." You make suggestions to eliminate this particular customer's objection to the (4)
   a. quality.
   b. feature.
   c. need.
   d. price.

_____22. When assisting a customer who wants to try on garments, the apparel and accessories employee should (4)
   a. carry the garments to the dressing room.
   b. keep track of the garments the customer has in the dressing room.
   c. leave the customer alone to try on the garments.
   d. all of the above.

_____23. To help a customer reach a buying decision successfully, the employee should (4)
a. determine the customer's needs.
b. present the merchandise.
c. overcome any objections.
d. all of the above.

_____24. Most store's merchandise return policies permit the return of (4)
a. final closeout items.
b. items with or without a sales slip.
c. defective items.
d. defective closeout items.

_____25. When measuring for shoes,
a. always measure both feet.
b. measure the right foot.
c. have the customer sit while you measure.
d. be sure you know the customer's height.

UNIT IV TEST

FABRICS

Select the letter of the phrase which correctly completes the statement. Place the letter in the blank next to the statement. Choose only *one* answer for each item.

_____ 1. Which of the following fibers is classified as a natural fiber? (1)
  a. Rayon
  b. Acrylic
  c. Cotton
  d. Nylon

_____ 2. Which of the following fibers is classified as a manufactured fiber? (1)
  a. Silk
  b. Polyester
  c. Flax
  d. Wool

_____ 3. Which fiber is *not* colorfast? (1)
  a. Silk
  b. Wool
  c. Rayon
  d. Polyester

_____ 4. Which of the following fibers wrinkles badly? (1)
  a. Wool
  b. Rayon
  c. Silk
  d. Polyester

_____ 5. Which of the following fibers is warmest? (1)
  a. Acrylic
  b. Cotton
  c. Polyester
  d. Rayon

_____ 6. The denier of a yarn refers to (2)
  a. the thickness of short-fibered yarns.
  b. the way in which the fibers are twisted together.
  c. the diameter of long-fibered yarns.
  d. how the yarn is constructed.

_____ 7. Yarn that is tightly twisted is (2)
  a. stronger than yarn that is loosely twisted.
  b. weaker than yarn that is loosely twisted.
  c. softer than yarn that is loosely twisted.
  d. called worsted yarn.

_____ 8. The ply of a yarn refers to the (2)
a. size of the fibers used to make the yarn.
b. number of strands that are twisted together to make the yarn.
c. texture of the yarn.
d. surface quality of the yarn.

_____ 9. Short lengths of synthetic fibers that are twisted together are called (2)
a. spun yarns.
b. filament yarns.
c. texturized yarns.
d. loom yarns.

_____10. The lengthwise yarns of woven fabrics are called (3)
a. filling yarns.
b. weft yarns.
c. warp yarns.
d. spun yarns.

_____11. A fabric which is an example of a plain weave is (3)
a. denim.
b. gabardine.
c. terry cloth.
d. muslin.

_____12. A fabric which is an example of a twill weave is (3)
a. grosgrain.
b. denim.
c. organdy.
d. percale.

_____13. The process of interlocking mostly wool fibers together by heat, moisture, and pressure is called (3)
a. felting.
b. bonding.
c. knitting.
d. moiréing.

_____14. The smooth-finished edge of the fabric running the length of the fabric is called the (3)
a. grain.
b. warp.
c. selvage.
d. woof.

_____15. The dyeing process in which dyed cloth is passed between two engraved rollers containing a bleaching substance is called (4)
a. warp printing.
b. direct printing.
c. discharge printing.
d. screen printing.

______16. The process in which two or more different fibers are woven and piece-dyed is called (4)
a. duplex-dyeing.
b. piece-dyeing.
c. cross-dyeing.
d. resist-dyeing.

______17. The best color penetration in a fabric is achieved by (4)
a. printing.
b. screening.
c. photographic printing.
d. dyeing.

______18. Duplex printing means that a fabric has been printed (4)
a. in two separate designs.
b. on both sides of the fabric.
c. in two steps.
d. with a duplex.

______19. Which of the following will *not* check dye penetration? (4)
a. Rub the fabric against a white cloth to see if color rubs off.
b. Ravel off a yarn and see if its color is uniform throughout.
c. In ready-to-wear, look at the seam to see if color is uniform.
d. In ready-to-wear, check fabric edges to see if color is uniform.

______20. One example of a functional finish is (5)
a. Sanforizing.
b. embossing.
c. calendering
d. dyeing.

______21. A caustic soda treatment which adds shine and luster to fabric is called (5)
a. glazing.
b. sizing.
c. bleaching.
d. mercerizing.

______22. A pounding process that makes cotton and flax fibers shinier is called (5)
a. carbonizing.
b. fulling.
c. beetling.
d. bonding.

______23. One example of an aesthetic finish is (5)
a. dyeing.
b. permanent press.
c. water-repellent.
d. antistatic.

______24. Which characteristics of a fabric is *not* affected by the fabric finish? (5)
  a. Shrinkage
  b. Feel
  c. Weave
  d. Color

______25. The generic name of a fiber refers to (6)
  a. the name of the company that produces the fiber.
  b. the percentage of that fiber in a fabric.
  c. the "family" name of a fiber.
  d. the country of origin of the fiber.

______26. The mandatory information on a textile label includes (6)
  a. sewing instructions.
  b. fiber content and percentages.
  c. fabric structure.
  d. serviceability qualities.

______27. Voluntary information on a textile label includes (6)
  a. permanent care labels.
  b. name of manufacturer.
  c. fiber content and percentages.
  d. special finishes.

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UNIT V TEST

DESIGN

Select the letter or phrase which correctly completes the statement. Place the letter in the blank next to the statement. Choose only *one* answer for each item.

_____ 1. Lines in fashion may (1)
  a. create an illusion of height.
  b. create an illusion of breadth.
  c. cause hips to look full or trim.
  d. all of the above.

_____ 2. Structural lines are (1)
  a. basic seamlines, necklines, sleeves, and skirt lines.
  b. darts, tucks, stitching, and gathering.
  c. basic seamlines, necklines, and skirt lines.
  d. applied to the basic garment to give it individuality.

_____ 3. Vertical lines are associated with (1)
  a. femininity and daintiness.
  b. stability and dignity.
  c. movement and sophistication.
  d. youth and gaiety.

_____ 4. Horizontal lines are associated with (1)
  a. stability and dignity.
  b. royalty and power.
  c. repose and serenity.
  d. movement and sophistication.

_____ 5. Fashions that are long-lasting (1)
  a. ignore the natural contour of the body.
  b. have strong decorative lines.
  c. are formfitting to some degree.
  d. are revived from time to time.

_____ 6. Lines which are a compromise between straight, diagonal, or curved lines are (1)
  a. transitional lines.
  b. structural lines.
  c. decorative lines.
  d. none of the above.

_____ 7. The "texture of a fabric" refers to fabric that is usually (2)
  a. rough and bulky.
  b. rich and luxurious.
  c. smooth and soft.
  d. all of the above.

_____ 8. The choice of texture for a garment should be determined by (2)
a. age and personality of wearer.
b. use and care the fabric requires.
c. size and shape of the figure.
d. all of the above.

_____ 9. Fabric textures which emphasize figure defects and poor complexions are (2)
a. bulky.
b. stiff.
c. glossy.
d. sheer.

_____10. Textures that are suitable for almost any figure and style are (2)
a. smooth and soft.
b. sheer.
c. heavy and bulky.
d. rich and luxurious.

_____11. A texture better suited for slim, youthful figures rather than for older or heavy types is (2)
a. soft.
b. stiff.
c. sheer.
d. smooth.

_____12. Fabric textures which look best on people with poise, dignity, and a regal stance are (2)
a. smooth and soft.
b. harsh and glossy.
c. rough and bulky.
d. rich and luxurious.

_____13. Color is an important element in the fashion image because (3)
a. everyone has a favorite color.
b. color affects your mood and disposition.
c. it is fun to wear the year's "in" color.
d. all of the above.

_____14. The three qualities of color are (3)
a. hue, tint, and intensity.
b. intensity, hue, and value.
c. shade, hue, and intensity.
d. hue, shade, and tint.

_____15. The three primary colors are (3)
a. orange, green, and purple.
b. red, yellow, and green.
c. red, yellow, and blue.
d. yellow, blue, and green.

_____16. The term that distinguishes one color from another is (3)
   a. hue.
   b. value.
   c. shade.
   d. intensity.

_____17. Red-orange, yellow-green, blue-green, blue-purple, and red-purple are (3)
   a. primary colors.
   b. complementary colors.
   c. secondary colors.
   d. tertiary colors.

_____18. The lightness or darkness of a color is referred to as (3)
   a. tint.
   b. shade.
   c. value.
   d. hue.

_____19. The lack of grayness in a color is referred to as (3)
   a. neutral.
   b. value.
   c. tint.
   d. intensity.

_____20. The three secondary colors are (3)
   a. yellow, blue, and green.
   b. purple, red, and blue.
   c. purple, green, and orange.
   d. orange, green, and blue.

_____21. Which of the following statements about color is true? (3)
   a. Black and dark colors reflect light.
   b. Texture changes color.
   c. Bright colors are better used in large areas.
   d. White and light colors absorb light.

_____22. The principles of design are (4)
   a. color, space, proportion, rhythm, and emphasis.
   b. space, line, form, balance, and unity.
   c. balance, proportion, rhythm, emphasis, and unity.
   d. line, form, rhythm, emphasis, and unity.

_____23. Proportion does *not* (4)
   a. require a distribution of space so that all parts are in harmony with the whole.
   b. divide an object into pleasing spaces of halves and quarters.
   c. apply to the entire figure.
   d. all of the above.

______24. Emphasis is *not* attained by contrast of (4)
a. line.
b. unity.
c. color.
d. texture.

______25. Balance may be (4)
a. formal or informal.
b. asymmetrical.
c. symmetrical.
d. all of the above.

______26. Rhythm is achieved through (4)
a. proportion, repetition, gradation, and transition.
b. repetition, gradation, accentuation, and opposition.
c. transition, repetition, opposition, and gradation.
d. opposition, proportion, gradation, and variation.

______27. Unity in a garment means that (4)
a. pockets, tucks, and details are in balance.
b. space divisions are interesting.
c. structural and decorative lines complement each other.
d. all of the above.

______28. Gradation occurs when (4)
a. a number of lines fan out from a central point.
b. buttons, pockets, or darts are repeated.
c. shapes and sizes gradually increase or decrease.
d. lines contrast.

______29. Optical illusions created with clothing *cannot* (5)
a. give the illusion of height.
b. make one appear larger or smaller.
c. give the illusion of width.
d. alter basic body shapes.

______30. The short, heavy figure should avoid wearing (5)
a. bright colors.
b. straight-cut pants.
c. subdued colors.
d. beltless colors.

______31. The short figure should wear (5)
a. tunics.
b. blouse bodices.
c. tent silhouettes.
d. long jackets.

______32. Because John wants to look taller, he should avoid wearing (3)
- a. cuffless trousers.
- b. vertical lines.
- c. diagonal lines.
- d. narrow ties.

______33. Sue has a large build. To look thinner she should *not* wear (5)
- a. gray colors.
- b. set-in sleeves.
- c. plaids.
- d. narrow self-belts.

______34. Loretta has a problem with large hips. She should *not* select a skirt that is (5)
- a. straight.
- b. flared.
- c. A-line.
- d. center-pleated.

______35. Michael is tall and thin. What length of suit coat would you suggest he try? (5)
- a. Short-length
- b. Medium-length
- c. Just below hipline
- d. Extra-long-length

UNIT VI TEST
FASHION

Select the letter of the phrase which correctly completes the statement. Place the letter in the blank next to the statement. Choose only *one* answer for each item.

______ 1. The distinctive manner or method used to express or present a concept is called (1)
a. design.
b. style.
c. outlining.
d. planning.

______ 2. The particular kind of dress, interior design, or architectural style that prevails at any one time is a (1)
a. trend.
b. fad.
c. style.
d. fashion.

______ 3. New, extreme, or unusual fashions worn by fashion pacesetters are (1)
a. fads.
b. fashion trends.
c. high fashions.
d. none of the above.

______ 4. An individual's clothing selections are influenced by (1)
a. values and attitudes.
b. social and economic status.
c. customs and cultural background.
d. all of the above.

______ 5. Fashion is influenced chiefly by (1)
a. need for sales.
b. new fashion designers.
c. consumer reactions.
d. current colors and fabrics.

______ 6. One fashion theory is that (2)
a. dress design agrees with architectural and interior design trends of the time.
b. hemlines rise during peaceful times and drop during wartimes.
c. waistlines are influenced very little by economics of the time.
d. all of the above.

______ 7. Which of the following statements is *not* true about fashion cycles? (2)
a. In the past, dress forms tend to appear in cycles.
b. Fashion cycles are more noticeable when change in every area of living is more gradual.
c. In contemporary dress, garment contours have a fashion cycle of fifteen years.
d. Studies of fashion cycles indicate a rise, peak, and decline of dress silhouettes, lengths, and fullnesses.

______ 8. Which of the following was *not* a factor related to the growth of the ready-to-wear garment industry? (2)
a. Mass production
b. Ellen Demorest
c. Isaac Merrit Singer
d. Flying shuttle

______ 9. Factors influencing American fashions have included (2)
a. wars and the Depression.
b. the cafe society and the jet set.
c. the migration to suburbia.
d. all of the above.

______10. Which of the following was *not* a factor related to the growth of the pattern industry? (2)
a. Ellen Demorest
b. Sewing machine
c. Spinning mule
d. Standard measurements

______11. *Haute couture* means (3)
a. selected styles.
b. high fashion.
c. mass production.
d. home sewing.

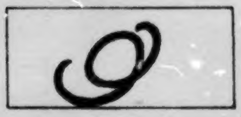
______12. Little Pandoras and Big Pandoras are (3)
a. life-size mannequins used for home sewing during the seventeenth century.
b. fashion dolls used for communicating fashion before there were magazines.
c. scaled-to-size fashion dolls used by the pattern companies.
d. a peasant line of dresses designed by Oscar de la Renta.

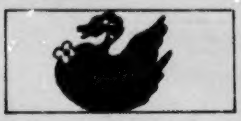
______13. The fashion designer associated with polo coats, slacks, chain-handled bags, braid-trimmed suits, and multiple chains of necklaces is (3)
a. Chanel.
b. Halston.
c. Dior.
d. Vera.

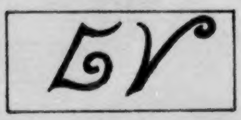
______14. The designer noted for classic ultra-suede fashions is (3)
a. Givenchy.
b. Dior.
c. Cardin.
d. Halston.

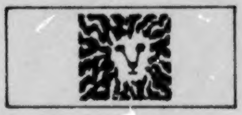
______15. Diane Von Furstenberg features (3)
a. separates that mix and match.
b. lightweight dresses that caress the body.
c. men's fabrics for women's classic sportswear.
d. none of the above.

_____16. The symbol associated with Gloria Vanderbilt is (3)

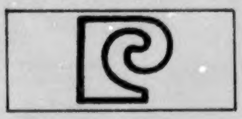
a.


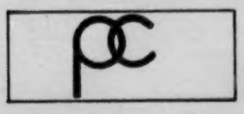
b.


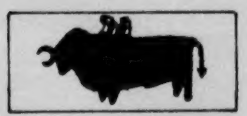
c.


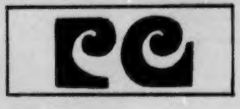
d.


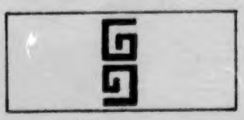
_____17. The signature logo for Pierre Cardin is (3)

a.


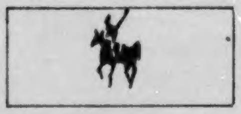
b.


c.


d.


_____18.

is the designer symbol of (3)

a. Gernreich.
b. Gucci.
c. Galanos.
d. Givenchy.

_____19.  is the designer symbol of (3)

- a. Liz Claiborne.
- b. Ralph Lauren.
- c. Geoffrey Beene.
- d. Anne Klein.

_____20. The position of *haute couture* in the fashion industry has recently been challenged by (3)

- a. mass-produced clothes.
- b. changing social and economic conditions.
- c. capable designers in countries other than France.
- d. all of the above.

UNIT VII TEST

COORDINATION OF APPAREL AND ACCESSORIES

Select the letter of the phrase which correctly completes the statement. Place the letter in the blank next to the statement. Choose only *one* answer for each item.

______ 1. A shopping practice you might suggest to your customers is (1)
- a. that if goods are to be exchanged, do so within one month.
- b. that fads will be their best purchases.
- c. to make a habit of reading labels before the purchase takes place.
- d. to save sales receipts only if they purchased the merchandise on credit.

______ 2. When examining a garment for workmanship, the stitching should (1)
- a. be small, even, and consistent in length.
- b. rarely ever be double-stitched.
- c. vary in the distances from the raw edges.
- d. be loose on one side and tight on the other.

______ 3. The Consumer Rights initiated by President Kennedy in 1964 include (1)
- a. limited selection of goods from which to choose.
- b. protection from poor purchasing decisions.
- c. protection against products which are dangerous to your health.
- d. protection against criticism.

______ 4. A group founded with the purpose of promoting consumerism is the (1)
- a. Commerce Protection Agency.
- b. Ralph Horowitz Agency.
- c. Consumer Business Agency.
- d. Federal Trade Commission.

______ 5. When helping a customer evaluate the workmanship and fit of a garment for either sex of any age, check (1)
- a. the grain of goods.
- b. seams, hems, and linings.
- c. pockets, collars, and fastenings.
- d. all of the above.

______ 6. Mandarin, bermuda, button-down, and middy are styles of (2)
- a. coats.
- b. sleeves.
- c. necklines.
- d. collars.

______ 7. Three basic silhouettes for women's dresses are (2)
- a. A-line, sheath, and flare.
- b. bouffant, bustle, and straight.
- c. tubular, sheath, and princess.
- d. dirndls, sheath, and flare.

______ 8. Culottes, pert, and full unpressed are basic styles of women's (2)
a. pants.
b. swimsuits.
c. skirts.
d. dresses.

______ 9. Basic styles of women's swimwear include (2)
a. sheath, maillot, and fitted tunic.
b. maillot, pert, and surfer.
c. sheath, capri, and maillot.
d. maillot, capri, and surfer.

______ 10. Stovepipe, surfer, and garrison refer to women's (2)
a. shirts.
b. skirts.
c. pants.
d. swimwear.

______ 11. A trio is a term associated with men's (3)
a. suits.
b. slacks.
c. sportswear.
d. formal wear.

______ 12. A term associated with pockets in men's wear is (3)
a. vent.
b. welt.
c. ulster.
d. canted.

______ 13. In men's wear, a blazer is identified by the (3)
a. patch pockets and contrasting pants.
b. topstitching on the front closing and cuff.
c. vest and matching pants.
d. metal buttons on the front closing and cuffs.

______ 14. The four most popular men's wear colors are (3)
a. blue, black, brown, and green.
b. blue, black, brown, and burgundy.
c. blue, brown, gray, and green.
d. blue, brown, gray, and olive.

______ 15. When coordinating men's wear, an appropriate choice for a blue suit would be (3)
a. yellow shirt, yellow/green tie, and green socks.
b. blue shirt, blue/yellow tie, and navy socks.
c. rose shirt, red/burgundy tie, and burgundy socks.
d. gray shirt, black/gold tie, and black socks.

_______ 16. The fabric most often used for children's clothing is (4)
a. cotton.
b. cotton/polyester.
c. wool.
d. polyester.

_______ 17. Mrs. Lang is purchasing a new pants outfit for her two-year-old daughter. It fits properly if (4)
a. the shirt hangs from the neck.
b. the top is long enough to stay tucked in.
c. the pants drag to the floor so that the child can grow into them.
d. the neckband and elastic waistband fit snugly.

_______ 18. The bootie suit and bunting bag are basic styles of (4)
a. infants' sleepwear.
b. toddlers' playwear.
c. infants' outerwear.
d. preschoolers' outerwear.

_______ 19. When presenting children's wear, which of the following should *not* be pointed out as a "room for growth" feature? (4)
a. Larger size
b. Raglan sleeves
c. Undefined waistline
d. Deep hems

_______ 20. When fitting children's clothes, the most important factor to consider is (4)
a. color.
b. room for growth.
c. peers' clothes.
d. comfort.

_______ 21. Which of the following is *not* a part of the shoe? (5)
a. Ball
b. Throat
c. Welt
d. Shank

_______ 22. One way of determining whether or not an accessory item is made of leather is to (5)
a. touch it.
b. smell it.
c. wear it.
d. wash it.

_______ 23. A style of shoe *not* commonly worn by both men and women is (5)
a. sandals.
b. boots.
c. loafers.
d. brogues.

______ 24. A method *not* commonly used in constructing shoes is (5)
a. gluing.
b. nailing.
c. stapling.
d. sewing.

______ 25. Accessories can (5)
a. enhance or detract from any clothing ensemble.
b. minimize bad features and play up good ones.
c. express individuality.
d. all of the above.

______ 26. Slip-on, shorty, and gauntlets are styles of (5)
a. shoes.
b. gloves.
c. belts.
d. hats.

______ 27. Envelope, bone, and pouch are three popular styles of (5)
a. hats.
b. jackets.
c. handbags.
d. umbrellas.

______ 28. Hat styles for women include (5)
a. breton, toque, and fez.
b. swagger, pouch, and safari.
c. coolie, safari, and jockey.
d. Panama, derby, and homburg.

______ 29. Hat styles for men include (5)
a. bowler and breton.
b. telescope crown and toque.
c. jockey and coolie.
d. Panama and Tyrolean.

______ 30. Rope, cinch, and link are styles of (5)
a. necklaces.
b. belts.
c. chains.
d. all of the above.

______ 31. When choosing an umbrella, customers may refer to (5)
a. bubble-shape, birdcage, or box.
b. ballerina, cartwheel, or swagger.
c. ballerina, beach, or stadium.
d. none of the above.

_______ 32. Also included in fashion accessories are (5)
a. wigs.
b. sunglasses.
c. handkerchiefs.
d. all of the above.

_______ 33. Demonstrating the merchandise does *not* include (5)
a. letting customers handle merchandise.
b. modeling the merchandise for customers.
c. encouraging a customer to try on a hat.
d. suggesting the customer look in a mirror.

_______ 34. Costume jewelry is (5)
a. made from precious stones.
b. of high quality.
c. very expensive.
d. made from base metals or other materials.

_______ 35. As an employee in apparel and accessories, remember that accessories should be based on (5)
a. size of the wearer.
b. current fashion trends.
c. personal likes of the wearer.
d. all of the above.

UNIT VIII TEST

WEDDING CONSULTANT

Select the letter of the phrase which completes the statement correctly. Place the letter in the blank next to the statement. Choose only *one* answer for each item.

_____ 1. A service a wedding consultant is *not* expected to supply is (1)
- a. budget consultation.
- b. referral services.
- c. organization of bridal parties.
- d. alteration of wedding attire.

_____ 2. Bridal selections should reflect the tastes of the (1)
- a. wedding consultant.
- b. bride and the groom.
- c. bride.
- d. bride and her mother.

_____ 3. Which of the following is *not* a duty of the wedding consultant? (1)
- a. Provide the wedding music
- b. Be familiar with a list of bridal services provided by businesses
- c. Assist with selection of bridal gown, veil, and accessories
- d. Assist with the presentation of a bridal show

_____ 4. The bride's budget will depend greatly on (1)
- a. the amount set as a store limit.
- b. the type of wedding the bride chooses.
- c. local customs.
- d. the prestige of her parents.

_____ 5. An independent bridal service may (1)
- a. take over and manage all details of a wedding.
- b. furnish cars for the wedding party and guests.
- c. ask the wedding consultant to attend the wedding rehearsal and ceremony.
- d. all of the above.

_____ 6. A show where models display a variety of wedding fashions is a (1)
- a. bridal shower.
- b. fashion show.
- c. bridal fashion show.
- d. wedding show.

_____ 7. A book that serves as a useful guide for planning weddings is a book on (2)
- a. planning parties.
- b. etiquette.
- c. fashion and styles.
- d. organization.

_____ 8. Which of the following is characteristic of a very formal wedding? (2)
a. Four to twelve bridesmaids in floor-length dresses
b. Two to six bridesmaids in floor-length dresses
c. A single invitation for the ceremony and reception
d. Handwritten, personal invitations

_____ 9. The formal wedding should be held (2)
a. early in the morning.
b. late in the evening.
c. at twelve noon.
d. any hour of the day.

_____10. At a semiformal wedding, the mothers of the bride and groom should wear (2)
a. matching dresses.
b. street-length dresses.
c. full-length dresses.
d. dresses identical to the maid of honor.

_____11. A bride may wear street clothes for weddings which are (2)
a. very formal or informal.
b. informal or semiformal.
c. semiformal or formal.
d. formal or very formal.

_____12. The guest list for an informal wedding should include (2)
a. relatives and close friends.
b. 100 or more guests.
c. only the bride and groom.
d. 300 or more guests.

_____13. For a very formal wedding, distinguish the groom, fathers, best man, groomsmen, and ushers by varying the (3)
a. neckwear and boutonnieres.
b. shirt colors.
c. jacket styles.
d. suit colors.

_____14. A jacket that has a short front, is left unbuttoned, and has long tails in the back is a (3)
a. waistcoat.
b. stroller.
c. cutaway.
d. cummerbund.

_____15. Dress for the male attendants at an after-six very formal wedding is known as (3)
a. evening wear.
b. white tie.
c. top wear.
d. black tie.

_____16. If gloves are to be worn by the bridesmaids, glove length is determined by (3)
a. hairstyle.
b. height.
c. sleeve length.
d. dress length.

_____17. For a semiformal wedding, the bridesmaids' dresses lengths should agree with (3)
a. the bride's dress length.
b. their own wishes.
c. the groomsmen's outfits.
d. the mother of the bride's dress length.

_____18. For an informal wedding, it is appropriate for the bride to (3)
a. carry a large bouquet of flowers.
b. wear black accessories.
c. wear street clothes.
d. wear a long white dress with full veil and train.

_____19. The most important thing for a couple to consider when selecting items for their household trousseau is (3)
a. the length of time they will live in their first home.
b. the kind of home they will have.
c. their geographic location.
d. their need for that item.

_____20. A bride would be wise to purchase which of the following before marriage? (4)
a. New accessories for her clothes for the first year
b. Enough sports outfits for her first year of marriage
c. Lingerie for her first year of marriage
d. Dresses for her first year of marriage

_____21. If the color scheme or style of a room is not known, which of the following would be a good color or pattern choice for bed linens? (4)
a. Large prints
b. Bright, bold colors
c. Soft, feminine ruffles
d. White or other neutral colors

_____22. When choosing bath linens, a couple should be sure to (4)
a. have all towels monogrammed.
b. read care labels.
c. buy six towels of each available size.
d. choose bright, bold colors.

_____23. Which of the following is *not* a major consideration when selecting dinnerware or glassware? (4)
a. Whether the pattern is in open stock
b. The amount of storage space the couple has
c. The amount of entertaining they will be doing
d. The length of time the couple will live in their first home

______24. Which one of the following would *not* be appropriate for monograms on ornate silver pieces? (4)

a. A horizontal monogram on the back of each piece
b. A vertical monogram on the front of each piece
c. Lettering that is modern, plain, and simple
d. Intricate lettering on the front or back of the piece

______25. Something that serves as a guide for those wishing to purchase gifts for a couple is a (4)

a. bridal shower.
b. bridal gift registry.
c. bridal show.
d. bridal preference list.

UNIT IX TEST

FITTING PROCEDURES

Select the letter of the phrase which correctly completes the statement. Place the letter in the blank next to the statement. Choose only *one* answer for each item.

______ 1. Sufficient ease in a garment (1)
- a. allows the wearer to move freely and naturally.
- b. should be the same for all types of body builds and activities.
- c. often gives the garment the appearance of being too big.
- d. should be the same for all sizes of a garment.

______ 2. Line refers to (1)
- a. silhouette seam lines and circumference seam lines.
- b. only the design lines.
- c. silhouette seam lines, circumference seam lines, and design lines.
- d. all seam lines.

______ 3. Off-grain garments can be recognized by (1)
- a. wrinkles and puckers.
- b. the way the ease is distributed.
- c. the way the garment hangs on the body.
- d. the way the garment hangs on the hanger.

______ 4. Horizontal wrinkles are caused by (1)
- a. strain at a curve or bulge.
- b. too much length in the garment.
- c. too much width in the garment.
- d. improper grainline.

______ 5. The way the garment hangs on the body is referred to as (1)
- a. set.
- b. ease.
- c. fit.
- d. appearance.

______ 6. When a garment hangs the same on the body from right to left and front to back, this indicates that the garment (1)
- a. is balanced properly.
- b. is on-grain.
- c. has sufficient ease.
- d. all of the above.

______ 7. Essential tools for fitting garments include (2)
- a. a tape measure, scissors, and pins.
- b. a pencil and pad, pins, and a tape measure.
- c. a tape measure, seam gauge, and pins.
- d. an appointment book, pins, and scissors.

______ 8. To keep from having to refit a portion of the garment, fit from (2)
a. side to side.
b. front to back.
c. top to bottom.
d. bottom to top.

______ 9. Wearing the shoes that are to be worn with the garment being fitted is (2)
a. essential for a proper fitting.
b. helpful, but not essential.
c. to be avoided.
d. flattering to the appearance of the garment.

______10. In order to get a proper fit, garments should be tried on (2)
a. inside out.
b. right side out.
c. over a lightweight dress or slacks.
d. with nothing under the garment being fitted.

______11. When taking body measurements, (2)
a. pull the tape measure snugly for a an accurate reading.
b. make sure nothing is between the tape measure and the body.
c. always add a small amount to the measurement to allow "breathing room."
d. measure the fullest part of the area being measured without squeezing the body.

______12. An accurate sleeve length measurement is taken with the arm (2)
a. bent at a right angle.
b. straight at the side.
c. bent slightly.
d. held straight in front of the body.

______13. A man's chest measurement should be taken (2)
a. while the chest is fully expanded.
b. across the fullest part of the chest while relaxed.
c. across the fullest part of the chest in front, but below the shoulder blades in back.
d. across the fullest part of the chest and pulled snugly.

______14. Which way should the pin points be placed when pinning a vertical seam? (2)
a. Any direction
b. Away from the body
c. Toward the hem
d. Perpendicular to the seam

______15. Alterations on garments made of permanent press fabrics should be avoided because (3)
a. the stitching will be visible.
b. creases are hard to remove.
c. seam allowances will not be adequate.
d. the fabric is weakened by machine stitching.

______16. A collar and neckline too large in the back can be corrected by (3)
   a. correct posture.
   b. raising the collar and pinning out the excess.
   c. removing the collar and taking up shoulder seams.
   d. increasing the neckline seam.

______17. Sloping shoulders are detected by (3)
   a. drooping shoulder seams.
   b. the neckline gapping at the shoulders.
   c. the armholes fitting uncomfortably.
   d. unnatural folds at the front and back of the armhole.

______18. A bodice that is too tight and gaps at the buttons can be corrected by (3)
   a. releasing the underarm seams.
   b. moving the buttons closer to the edge.
   c. releasing the darts.
   d. all of the above.

______19. When the manufacturer has left the darts uncut, bodice darts which are not in the right place can be corrected by (3)
   a. releasing the misplaced dart; then reshaping it correctly.
   b. pinning lines at the correct placement of the dart and reshaping the dart.
   c. placing crossed pins where the dart should end; releasing the old dart, then replacing the corrected dart.
   d. pinning lines for the new dart beside the old dart to assure accurate fit.

______20. Skirt alterations are common because (3)
   a. the hip area is the hardest area to fit properly.
   b. skirt lengths vary a great deal.
   c. waistlines are difficult to fit properly.
   d. garments are bought by skirt length and not for fit in the bust and shoulder area.

______21. A sleeve that is too tight and does not have enough seam allowance can be corrected by (3)
   a. adding a pleat.
   b. shortening the length of the sleeve.
   c. adding a gusset.
   d. taking the seams in.

______22. Instead of darts, princess style garments are shaped by (3)
   a. curved seams.
   b. tucks.
   c. number of seams.
   d. tapered seams.

______23. To determine if pant seams can be released, check for (3)
   a. back pockets.
   b. serged seams.
   c. side zippers.
   d. curved seams.

______24. The width of pants legs can be decreased by reducing the (3)
a. inseam.
b. outseam.
c. outseam slightly more than the inseam.
d. inseam and outseam the same amount.

______25. To check for correct length of men's jackets, the arms should be (4)
a. straight by the side with the hem at the wrist bones.
b. straight by the side with the hem hitting the second knuckle.
c. in a natural position with the hem hitting at the knuckles.
d. slightly bent with the hem hitting at the middle of the hands.

______26. The jacket collar should (4)
a. cover the shirt collar.
b. extend ¼ inch above the shirt collar.
c. lie ½ inch below the shirt collar.
d. touch the neckline.

______27. The hip area of men's trousers should be slightly loose in order to prevent (4)
a. discomfort while sitting.
b. stress on seams.
c. bulges in pockets from being noticed.
d. pockets from gapping.

______28. The legs of well-fitted trousers should (4)
a. be snug over the thigh muscle.
b. fit snugly over thigh and calf.
c. be loose at the upper leg and fit close to the thigh.
d. hang loosely enough to allow freedom of movement.

______29. The length of men's trousers usually comes (4)
a. to the top of the shoe.
b. to the floor.
c. ½ inch above the floor.
d. ¼ inch above the top of the shoes in front.

______30. When fullness appears under the collar of a man's jacket, (4)
a. a tuck corrects the problem.
b. the collar must be lowered.
c. stress is across the upper shoulders.
d. the shoulders are too narrow.

______31. Correcting the waistline of men's trousers that are too tight requires (4)
a. the side seams to be released.
b. the side pockets to be released.
c. releasing the fly zipper.
d. the back seam to be released.

______32. Alteration tags are the key to accurate correction of fitting problems because (5)
a. the customer's suggestions for correcting the problem are indicated.
b. once an alteration tag has been made, it can be used to correct many fitting problems.
c. each tag gives specific directions for correcting fitting problems for a garment.
d. alterations can be made from the customer's body measurements which are recorded on the tag.

______33. Which symbol can an alterationist use to indicate that only one side should be altered? (5)
a. One straight line
b. One straight line with a small X at each end
c. One large X
d. One straight line with two hash marks across it

______34. Which is the symbol used to indicate the amount of space to be released? (5)
a. One straight line
b. One straight line with a small X at each end
c. One large X
d. One straight line with two hash marks across it

______35. The most common way of marking changes on men's clothing is by using (5)
a. pins.
b. tailor's chalk.
c. thread lines.
d. tailor's tacks.

______36. Women's garments are usually marked with (5)
a. pins.
b. tailor's chalk.
c. thread lines.
d. tailor's tacks.

______37. Alteration tags and markings are a means of communicating between (5)
a. the customer and the fitter.
b. the fitter and the alterationist.
c. the customer and the alterationist.
d. the customer and the salesperson.

______38. When pin fitting women's garments, crossed pins are used to mark (5)
a. the ends of darts.
b. portions of a seam to be released.
c. the point where an opening should begin.
d. all of the above.

______39. An alteration tag or ticket is used to record (5)
a. the time and date the garment was fitted.
b. the salesperson's name, phone number, and address.
c. the changes to be made.
d. all of the above.

In Items 40-45, match the *amount of ease* to the *area of the body* where it is needed. Place the letter of the correct amount of ease in the blank to the left of the appropriate area of the body. Letters may be used more than once. (1)

Area of the Body

_____40. Waist

_____41. Hip

_____42. Front waist length—center front

_____43. Bust

_____44. Upper arm circumference

_____45. Back waist length

Amount of Ease

a. ½-1 inch
b. 1 inch
c. 2 inches
d. 2-3 inches
e. 3-5 inches

UNIT X TEST

COORDINATION OF PATTERNS, FABRICS, AND NOTIONS

Select the letter or phrase which correctly completes the statement. Place the letter in the blank next to the statement. Choose only *one* answer for each item.

______ 1. Which of the following size ranges is *not* usually included in patterns for women? (1)
   a. Junior
   b. Miss Petite
   c. Misses
   d. Tall Misses

______ 2. Measurements for children should be taken (1)
   a. each time a pattern is purchased.
   b. every three months.
   c. twice a year.
   d. yearly.

______ 3. A woman's bust measurements should be taken (1)
   a. around the body, directly under the arms.
   b. over the fullest part of the bust and straight across the back.
   c. just below the fullness of the bust.
   d. seven to nine inches above the waist.

______ 4. If the hip measurement requires a larger size than the bust measurement, you should advise the customer to buy (1)
   a. according to the bust measurement.
   b. according to the waist measurement.
   c. according to the hip measurement.
   d. two pattern sizes.

______ 5. To determine a man's sleeve length, measure from (1)
   a. shoulder to wrist with arm straight.
   b. shoulder over elbow to wrist with arm slightly bent.
   c. base of neck across shoulder with arm straight.
   d. base of neck across shoulder over elbow to wrist with arm slightly bent.

______ 6. To determine the inseam length of men's pants, measure from (1)
   a. waist down outside of the leg to the floor.
   b. the crotch down the inside of the leg to the floor.
   c. the waist down outside of leg to the ankle.
   d. the crotch down the inside of the leg to the ankle.

______ 7. A women who is 5'5" to 5'6" and of average build should select a (1)
   a. Miss Petite pattern.
   b. Misses' pattern.
   c. Half-size pattern
   d. Women's pattern.

_____ 8. A woman who is 5'2" to 5'3" and of larger than average build should select a (1)
  a. Miss Petite pattern.
  b. Misses' pattern.
  c. Half-size pattern.
  d. Women's pattern.

_____ 9. A boy who is 5'2" would need a
  a. Children's pattern.
  b. Boys' pattern.
  c. Teen-Boys' pattern.
  d. Men's pattern.

_____10. The greatest difference in a Toddlers' Size 3 and a Children's Size 3 is in (1)
  a. length.
  b. breast measurement.
  c. waist measurement.
  d. all of the above.

_____11. Pattern companies use the same (1)
  a. amount of ease.
  b. slant of the underarm.
  c. shape of armhole and neckline.
  d. set of body measurements.

_____12. Which of the following information is usually given on the front of the pattern envelope? (1)
  a. Fashion illustration
  b. Garment description
  c. Body measurements
  d. Fabric yardage

_____13. Which of the following fabrics might be classified as difficult to sew? (2)
  a. Solid color cotton broadcloth
  b. Wool tweed
  c. Solid color velveteen
  d. Two-way double-knit print

_____14. Which of the following factors aid in determining the appropriateness of a fabric for a specific pattern? (2)
  a. Texture
  b. Weight
  c. Hang
  d. All of the above

_____15. A pattern with many garment details should be made in a fabric that is (2)
  a. printed.
  b. large-patterned.
  c. plaid.
  d. solid-colored.

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_____16. Some garment designs are *not* suitable for (2)
a. solid color fabrics.
b. small overall designs.
c. diagonal prints.
d. all of the above.

_____17. If the customer wants to use a fabric other than those suggested on the pattern envelope, it would be best to suggest a fabric that is (2)
a. easy to sew.
b. similar in weight and firmness.
c. similar in sewing difficulty.
d. an "in" fabric for the year.

_____18. When yard goods are sold, the law requires that customers be given (2)
a. the fiber contents of the fabric.
b. the brand name.
c. the manufacturer's name and address.
d. a permanent care label.

_____19. Fabrics may be pulled off-grain during (2)
a. weaving.
b. dyeing.
c. finishing or printing.
d. shipment.

_____20. The design on a permanently finished garment *cannot* be straightened satisfactorily if it is off-grain more than (2)
a. one-half inch.
b. one inch.
c. two inches.
d. three inches.

_____21. To help a customer see the effect of the shaping material, (2)
a. let the customer feel the shaping material.
b. drape the fabric and shaping material over your hand.
c. drape the shaping material in the shape of the garment.
d. gather the shaping material up in your hand.

_____22. The shaping material which adds shape and wear to a garment and provides a finished look inside is the (2)
a. interfacing.
b. lining.
c. underlining.
d. interlining.

_____23. The best source of information regarding the notions needed for a particular garment is the (3)
a. customer.
b. picture on the front of the pattern envelope.
c. back of the pattern envelope.
d. all of the above.

______24. Another term for notions is (3)
  a. sewing supplies.
  b. fasteners.
  c. tapes.
  d. trimming.

______25. When matching thread to fabric, choose a shade that (3)
  a. is one shade lighter.
  b. complements the fabric.
  c. is one shade darker.
  d. any of the above.

______26. When thread is stitched in, it will appear (3)
  a. lighter.
  b. the same color.
  c. darker.
  d. heavier.

______27. Thread for general purpose use is Size (3)
  a. 40.
  b. 50.
  c. 60.
  d. 70.

______28. The type thread a customer would need for topstitching handworked buttonholes is (3)
  a. button and carpet thread.
  b. embroidery floss.
  c. general purpose thread.
  d. silk twist.

______29. Standard length straight pins are also called (3)
  a. pleating pins.
  b. sharps.
  c. seamstress or silk pins.
  d. betweens.

______30. The smaller the number indicating needle size, the (3)
  a. shorter and thinner the needle.
  b. longer and wider the needle.
  c. smaller the eye.
  d. longer the eye.

______31. Needles with ball-points are the best selection for (3)
  a. knits.
  b. woven fabrics.
  c. basting.
  d. heavy fabric.

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______32. The type of needles used for embroidery and crewel work is (3)
- a. crewel.
- b. chenille.
- c. beading needle.
- d. tapestry needle.

______33. Machine needles used for general sewing should be Sizes (3)
- a. 7-9.
- b. 11-14.
- c. 15-17.
- d. 18-26.

______34. The type zipper needed for the front of a jacket would be (3)
- a. dress.
- b. skirt.
- c. separating.
- d. invisible.

______35. Hem facing is usually (3)
- a. ¼" wide.
- b. ½" wide.
- c. 1" wide.
- d. 2" wide.

______36. Twill tape is used for (3)
- a. hem edges.
- b. binding.
- c. staying seams.
- d. cording.

______37. Individual motifs made with an embroidery thread design on a fabric base are called (3)
- a. lace.
- b. appliqués.
- c. braids.
- d. fancy trims.

______38. Web-like bonding agents which melt between two layers of fabric when pressed with an iron are called (3)
- a. fusibles.
- b. iron-ons.
- c. fabric glues.
- d. elastic.

______39. The measuring device needed for long, straight, measurements is a (3)
- a. tape measure.
- b. measuring stick.
- c. transparent ruler.
- d. sewing gauge.

_____40. The measuring device used for marking the distance of the hem from the floor is the (3)
- a. measuring stick.
- b. sewing gauge.
- c. hem gauge.
- d. skirt marker.

_____41. The type of shears used for pattern cutting are the (3)
- a. bent-handle dressmaker shears.
- b. pinking shears.
- c. sewing shears.
- d. light trimmers.

_____42. To find the amount of fabric needed for a particular project using the yardage chart on the back of the pattern envelope, you will need to know (4)
- a. the pattern view to be sewn.
- b. the fabric width and type.
- c. the pattern size.
- d. all of the above.

_____43. When estimating the yardage for a large-scale print, you should suggest that the customer purchase (4)
- a. a little less fabric than the pattern calls for.
- b. the amount of fabric the pattern calls for.
- c. the length of one repeat extra per yard of fabric called for.
- d. one yard more fabric than the pattern calls for.

_____44. A fabric which has a design or texture which runs in only one direction is called a (4)
- a. repeat design.
- b. large-scale print.
- c. fabric without nap.
- d. one-way design.

_____45. If the length of one complete design motif in the print a customer has selected is 5 inches, and the pattern calls for 4 yards of fabric, how much fabric should you advise the customer to buy? (4)
- a. 4 yards.
- b. 4¼ yards.
- c. 4½ yards.
- d. 4 2/3 yards.

_____46. If the top and bottom of the main pattern pieces are about the same width and the customer has chosen a napped fabric, you should advise the customer that (4)
- a. no extra yardage is necessary.
- b. a little extra yardage should be purchased.
- c. the length of one pattern piece per yard should be purchased extra.
- d. a trial placement of major pattern pieces should be made.

______47. When using a yardage estimate chart, you should tell the customer that the chart (4)
   a. gives accurate yardage for all fabric widths.
   b. provides only an estimate of the yardage needed.
   c. includes an extra ¼ yard to ensure sufficient fabric.
   d. includes allowances for pattern alteration, large-scale fabric designs, directional fabrics, and garments with unusually shaped or large pieces.

______48. When measuring fabric, you should unroll the fabric from the bolt with the (4)
   a. selvages toward you as you measure the fabric.
   b. selvages toward you before you measure the fabric.
   c. fold toward you as you measure the fabric.
   d. fold toward you before you measure the fabric.

______49. When measuring fabric, you should (4)
   a. be careful not to stretch or pull the fabric as it is measured.
   b. pull the fabric taut as you measure each yard.
   c. include an extra allowance of about 2 inches for each yard measured.
   d. include an extra allowance of about 4 inches for each yard measured.

______50. When cutting trims that may ravel, you should (4)
   a. pin the end.
   b. tape the end.
   c. pink the end.
   d. fold the end.

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UNIT XI TEST

CLOTHING CONSTRUCTION TECHNIQUES

Select the letter or phrase which correctly completes the statement. Place the letter in the blank next to the statement. Choose only *one* answer for each item.

_____ 1. Garments hang well without twisting if they are (1)
  a. cut on the grain.
  b. made of an appropriate fabric.
  c. the right size for the wearer.
  d. fitted and altered properly.

_____ 2. Staystiching is done (1)
  a. on the seamline.
  b. 1/16" inside the seamline.
  c. 1/8" inside the seamline.
  d. ¼" inside the seamline.

_____ 3. Seams will not stretch if they are (1)
  a. stitched at the proper seam allowance.
  b. stitched in the proper direction for the grain.
  c. given an appropriate seam finish.
  d. stitched with the correct tension.

_____ 4. Darts should be pressed flat (1)
  a. away from the center or down.
  b. toward the center or down.
  c. away from the center or up.
  d. toward the center or up.

_____ 5. Understitching is used on facings and collars to (1)
  a. keep the collar or facing flat.
  b. make them stand up.
  c. make the seams more visible.
  d. provide a decorative touch.

_____ 6. Hooks and eyes should be (1)
  a. on the outside of the garment.
  b. attached loosely to the garment.
  c. attached with a thread shank.
  d. hidden.

_____ 7. To prevent bulkiness in cuffs, the cuffs should be (1)
  a. understitched.
  b. stitched on the edge.
  c. eased slightly.
  d. clipped and trimmed.

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______ 8. Which of the following is a sign of quality in a hem? (1)
- a. Hand or machine stitches are hardly noticeable.
- b. The hem is an even width all the way around.
- c. Fullness is evenly distributed.
- d. All of the above

______ 9. Where is interfacing used? (1)
- a. In gathered areas
- b. In softly draped areas
- c. In places that need extra firmness
- d. All of the above

______10. Linings are constructed (1)
- a. a size smaller than the outer garment.
- b. slightly smaller than the outer garment.
- c. the same size as the outer garment.
- d. larger than the outer garment.

______11. A good source of information on clothing construction techniques is (1)
- a. pattern company flyers.
- b. demonstrations by experts.
- c. home sewing periodicals.
- d. all of the above.

______12. Napped and pile fabrics should be cut with pattern pieces (2)
- a. in the same direction.
- b. in the opposite direction.
- c. on the crosswise grain.
- d. placed to conserve space.

______13. Plaids and stripes (2)
- a. can be used for any pattern.
- b. require experience and patience for matching.
- c. cannot be used if unbalanced.
- d. should be matched at the top or bottom of the pattern.

______14. Sheer fabrics are (2)
- a. extremely easy to work with.
- b. easy to work with.
- c. about the same as most fabrics to work with.
- d. extremely difficult to work with.

______15. One problem in working with taffeta, polished cotton, and silkscreen prints is that these fabrics (2)
- a. are difficult to control during stitching.
- b. show needle marks, expecially machine needle marks.
- c. melt at a low temperature during pressing.
- d. stretch during stitching.

______16. The best pattern for stretch fabrics is one with (2)
a. few seams and few pieces.
b. a diagonal seam.
c. many seams and pieces.
d. a crosswise pattern layout.

______17. When choosing a pattern for a diagonal fabric, choose one that (2)
a. has few seams.
b. is marked "not for diagonals."
c. has cut-in sleeves.
d. has seams at center front and back.

______18. Bonded fabrics require patterns that (2)
a. are suitable for diagonals.
b. have facings.
c. have no intricate seams.
d. provide a lining.

______19. For most vinyls, select a pattern (2)
a. with short darts.
b. with set-in sleeves.
c. with many pieces.
d. without the above features.

______20. The pattern envelope is the best available source of information on the (2)
a. best fabrics for the style.
b. amount of fabric to buy.
c. necessary notions.
d. all of the above.

______21. To locate the pattern layout needed for a particular garment, you need to know the (2)
a. pattern view to be used.
b. size garment to be made.
c. type of fabric to be used.
d. all of the above.

______22. To determine whether pattern alterations are needed, the home sewer should compare the intended wearer's measurements with (2)
a. the measurements on the pattern envelope.
b. measurements made of the pattern.
c. measurements taken of ready-made garments.
d. measurements taken of another person.

______23. After straightening fabric ends, which of the following techniques can be used to straighten the grain of the fabric? (2)
a. Pull it at an angle if it is only slightly off-grain.
b. Pull it in place with a steam iron after sponging it lightly.
c. Baste the edges together, clip selvages, fold the fabric, immerse in water, pull into shape while damp.
d. Any of the above.

______24. When placing and pinning the pattern, (2)
  a. place small pattern pieces first.
  b. check all pieces to make sure that they are on the crosswise grain.
  c. pin corners and pin at intervals so that fabric will not slip during cutting.
  d. cut each pattern piece as you go.

______25. When cutting the garment, cut (2)
  a. all pieces from the same side.
  b. with the grain of the fabric.
  c. notches into the pattern seam allowance.
  d. slash and clip lines as you go.

______26. Use uneven basting (2)
  a. to show center lines.
  b. where there is strain in fitting.
  c. for matching plaids or stripes.
  d. for marking darts.

______27. Display garments used in the fabric store or department are usually changed at least once a (3)
  a. week.
  b. month.
  c. season.
  d. year.

______28. Display garments are made by (3)
  a. a store employee.
  b. a person hired by the store.
  c. a textile manufacturer.
  d. any of the above.

______29. After the display is taken down, the garments are (3)
  a. returned to their maker.
  b. sold to the public.
  c. donated to charity.
  d. any of the above.

______30. A pattern that is shown in the pattern company's flyer or seasonal magazine is called a (3)
  a. pictured pattern.
  b. featured pattern.
  c. no-fail pattern.
  d. designer pattern.

______31. The fabric selected for display garments should be (3)
  a. non-seasonal and neutral in color.
  b. a remnant from the previous season.
  c. a new fabric and color for the season.
  d. an inexpensive, easy-to-sew fabric.

_____32. Approval of pattern, fabric, and notions for display garments usually is made by (3)
a. the person who will make the garment.
b. a store employee.
c. the store manager.
d. the textile manufacturer.

_____33. Display garments obtained through textile manufacturers are (3)
a. usually changed every 6 - 8 weeks.
b. made from fabrics and patterns no longer available.
c. produced in small quantities because they are not popular.
d. often poor quality because many shortcuts are taken to save time.

_____34. In display garments the quality of construction is (3)
a. not a consideration.
b. of little consideration.
c. a consideration as important as time.
d. most important.

_____35. Display garments (3)
a. can be used in answering customers' questions.
b. need not follow the pattern very closely.
c. are difficult to use for describing construction details.
d. are rarely examined by customers.

UNIT XII TEST

FASHION PROMOTION

Select the letter or phrase which correctly completes the statement. Place the letter in the blank next to the statement. Choose only *one* answer for each item.

_____ 1. The non-personal techniques and devices used to stimulate and increase sales through unusual and short-term, sales-building devices are referred to as (1)
   a. advertising.
   b. public relations.
   c. publicity.
   d. sales promotion.

_____ 2. The amount of money budgeted for sales promotion is referred to as a(n) (1)
   a. allocation.
   b. appropriation.
   c. percentage of sales.
   d. sales promotion plan.

_____ 3. The device used for the long-range planning of sales events over a period of a year or a season is a (1)
   a. sales promotion calendar.
   b. sales promotion plan.
   c. merchandising plan.
   d. marketing plan.

_____ 4. The type of special sale used to create interest in merchandise during an otherwise dull period is a (1)
   a. clearance sale.
   b. promotional sale.
   c. stimulative sale.
   d. special event.

_____ 5. A charity fashion show is an example of a special event that might be categorized as a(n) (1)
   a. merchandising event.
   b. demonstration or showing.
   c. institutional event.
   d. special sales inducement.

_____ 6. An alert recognition of something that is scheduled to occur and that is of interest to some part of the general public, or the creation of an event or happening of interest to either the general public or some segment of it, is called (1)
   a. public relations.
   b. publicity.
   c. advertising.
   d. sales promotion.

_____ 7. The broad term that covers an organization's overall program of good will is (1)
   a. public relations.
   b. publicity.
   c. advertising.
   d. sales promotion.

_____ 8. Which of the following is a goal of public relations? (1)
   a. To establish prestige in the community
   b. To publicize the store's policies
   c. To publicize the store's merchandise
   d. All of the above

_____ 9. Which of the following store policies would develop good will with customers? (1)
   a. Maintaining tight credit policies
   b. Eliminating weaknesses in the adjustment department
   c. Offering limited services to customers
   d. Strict limitations on requests for donations

_____10. When events sponsored by members of the merchants' association in a shopping center are advertised, what name(s) is/are usually used in the advertisement? (1)
   a. The merchants' association
   b. The individual merchants participating
   c. The shopping center
   d. All of the above

_____11. Sales promotion policies are established by the (1)
   a. sales promotion department.
   b. advertising department.
   c. public relations department.
   d. store management.

_____12. Good publicity (2)
   a. must be planned.
   b. just happens.
   c. requires friends in the media.
   d. is based on interesting gimmicks.

_____13. The newspaper person(s) of concern to the person in charge of the store's publicity efforts is/are (2)
   a. city editor.
   b. business manager.
   c. department editors.
   d. all of the above.

_____14. The best opportunity to get publicity for the apparel and accessories store on television is (2)
   a. during network programs.
   b. during movies.
   c. on local programs.
   d. on state and national news.

______15. Compared to television, opportunities for local publicity on radio are (2)
a. nonexistent.
b. not as good.
c. about equal.
d. better.

______16. An important publicity characteristic of television is that (2)
a. almost everyone watches television.
b. it is a powerful means of persuasion.
c. closed-circuit television can be used with large audiences at a single showing.
d. all of the above.

______17. The non-personal method of motivating and influencing sales through a paid message in either printed or broadcast form is called (2)
a. advertising.
b. public relations.
c. publicity.
d. sales promotion.

______18. Advertising has become more important in sales promotion than personal selling because customers are (2)
a. too numerous for personal selling.
b. too widely scattered for personal selling.
c. in such specialized groups that personal selling to every individual is impossible.
d. all of the above.

______19. The selection of themes, ideas, and products to be advertised is the responsibility of (2)
a. the advertising manager.
b. advertising, merchandising, and sales executives.
c. the store owner(s).
d. all of the above.

______20. The selection of media, and the coordination, scheduling, and production of advertising activities are the responsibilities of (2)
a. the advertising manager.
b. advertising, merchandising, and sales executives.
c. the store owner(s)
d. all of the above.

______21. Advertising designed to sell specific merchandise with the principal aim of immediate sales is called (2)
a. institutional advertising.
b. product advertising.
c. sales advertising.
d. public relations advertising.

______22. Advertising designed to build good will and a reputation for the business is called (2)
a. institutional advertising.
b. product advertising.
c. sales advertising.
d. public relations advertising.

______23. A characteristic common to successful advertisements is (2)
a. varied style identity.
b. variety in advertising.
c. directness, conciseness, and simplicity.
d. all of the above.

______24. A means by which the advertising message is conveyed is referred to as (2)
a. resource.
b. budget.
c. policy.
d. medium.

______25. Factors that might affect the amount of advertising money expended include (2)
a. age of store.
b. business conditions.
c. past advertising experiences.
d. all of the above.

______26. A divisional advertising plan (2)
a. outlines the advertising budget for the division.
b. outlines the advertising objectives of the store.
c. establishes the store's advertising allotment for the period.
d. all of the above.

______27. Advertising records must be completed by the (2)
a. advertising office.
b. respective buyers.
c. sales promotion manager.
d. salespersons in each department.

______28. When a leaflet is mailed to all charge customers, the form of advertising is called (2)
a. direct advertising.
b. direct-mail advertising.
c. mail advertising.
d. charge-customer advertising.

______29. Sales promotional materials supplied to a retailer by a producer are called (2)
a. direct-mail advertising.
b. cooperative advertising.
c. dealer advertising aids.
d. retailer assistance.

______30. The major advertising responsibility of buyers is to (2)
a. determine what to advertise.
b. establish advertising policies.
c. develop the whole-store advertising plan.
d. decide how much money to spend for advertising.

______31. The amount of money spent for advertising is usually (2)

a. a set amount.
b. based on last year's sales.
c. based on what competitors spend.
d. a percentage of anticipated sales.

______32. In preparing an advertising budget for his or her department, the buyer reviews (2)

a. past sales figures.
b. upcoming calendar events.
c. past advertising.
d. all of the above.

______33. Peak sales periods in the junior women's department would not include (2)

a. Mother's Day.
b. Columbus Day sale.
c. back-to-school.
d. graduation.

______34. Most apparel and accessories buyers use their advertising budget for (2)

a. newspaper advertising.
b. newspaper and radio advertising.
c. newspaper, radio, and television advertising.
d. newspaper, radio, television, and direct-mail advertising.

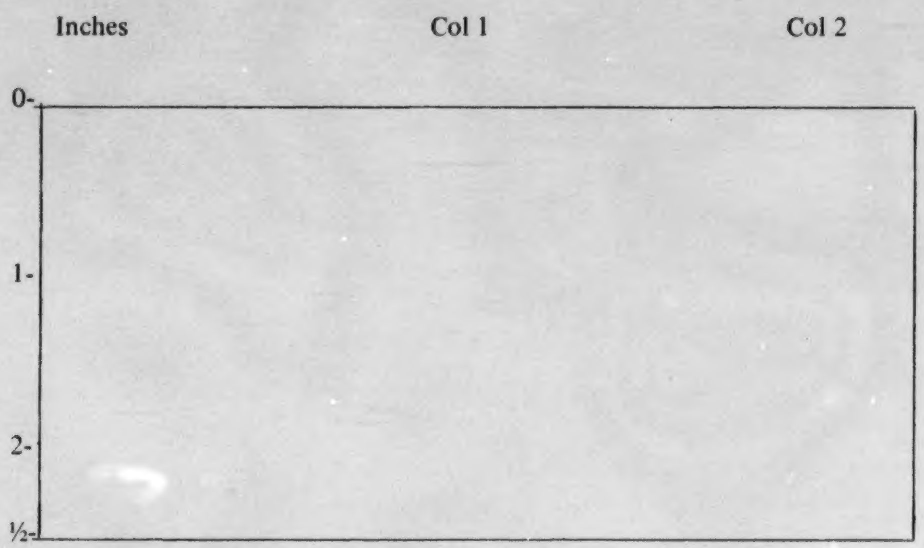
______35. The size of the advertisement depends mainly on the (2)

a. merchandise items to be featured and the advertising budget.
b. the illustrations or pictures to be used.
c. the body copy to be used.
d. all of the above.

______36. The arrangement of the various parts of the advertisement are referred to as the (2)

a. illustration.
b. layout.
c. body copy.
d. headline.

______37. The number of agate lines in the following ad is (2)



a. 2½
b. 5
c. 35
d. 70

______38. If the weekday cost per agate line is $.955, how much would it cost to run the above ad for one weekday? (2)

a. $2.39
b. $4.78
c. $33.43
d. $66.85

______39. Fashion buyers most often run their ads on (2)

a. Monday and Tuesday.
b. Wednesday and Thursday.
c. Friday and Saturday.
d. Saturday and Sunday.

______40. When choosing merchandise for regular price ads, buyers consider (2)

a. desirable merchandise available at the right time.
b. store brands.
c. slow-sellers
d. end-of-season merchandise.

______41. Cooperative advertising refers to advertisements in which (2)
a. merchandise from several of the store's departments is advertised.
b. the manufacturer shares the cost of the ad with the store.
c. all the merchants in a shopping center participate.
d. resident buying offices are identified.

______42. Sources for advertising ideas include (2)
a. unusual weather.
b. a distinguished visitor.
c. a fad.
d. all of the above.

______43. In advertising terminology, the reasons people buy are called (3)
a. needs.
b. wants.
c. motivations.
d. desires.

______44. The phrase, "Be a fashion pacesetter" is an example of a(n) (3)
a. factual appeal.
b. emotional appeal.
c. combination appeal.
d. institutional appeal.

______45. The advertiser's signature or symbol is referred to as a (3)
a. logo.
b. store name.
c. slogan.
d. headline.

______46. The division of copy and art within the allotted dimensions using the art principles of balance, emphasis, and unity is referred to as (3)
a. advertising space.
b. layout.
c. space.
d. style.

______47. A copy of an advertisement which is ready to be checked before publication is called a (3)
a. typographic layout.
b. pasteup.
c. proof.
d. comprehenvise layout.

______48. The form used by the buyer to initiate an advertisement is called a(n) (3)
a. sales promotion plan.
b. advertising plan.
c. advertising proof.
d. advertising request.

______49. Advertisements should be coordinated with (3)
  a. window displays.
  b. interior displays.
  c. the sales force.
  d. all of the above.

______50. When an advertisement breaks, salespeople should know (3)
  a. the merchandise being featured.
  b. the location and availability of advertised merchandise.
  c. the features and benefits of the advertised merchandise.
  d. all of the above.

UNIT XIII TEST

FASHION DISPLAY

Select the letter of the phrase which correctly completes the statement. Place the letter in the blank next to the statement. Choose only *one* answer for each item.

______ 1. A non-personal physical presentation of merchandise or ideas in store windows, interiors, and remote displays is called a (1)
   a. display.
   b. special event.
   c. sales promotion.
   d. mass production.

______ 2. A job which grew from "window trimmer" is (1)
   a. displayer.
   b. visual merchandiser.
   c. display artist.
   d. all of the above.

______ 3. The large display department is likely to have a (1)
   a. work and storage area.
   b. machine area.
   c. sign shop.
   d. all of the above.

______ 4. A poor example of display coordination is (1)
   a. presentation of a simple continuous theme throughout the store.
   b. use of different features in each department of the store.
   c. showing assortments of merchandise, styles, colors, materials, and prices.
   d. grouping related merchandise to help the customer visualize its use.

______ 5. Display coordination requires the cooperation of (1)
   a. department manager.
   b. buyers.
   c. salespeople.
   d. all of the above.

______ 6. A display must (1)
   a. be daring.
   b. have movement.
   c. reflect the store's image.
   d. appeal to young customers.

______ 7. To help customers see the fullness of garments, the displayer should display the garment on a (1)
   a. hang rack.
   b. mannequin.
   c. wall.
   d. any of the above.

______ 8. A good example of a theme for a winter holiday display might be (1)
a. evening gowns.
b. black and white evening gowns.
c. black and white evening gowns on a red background.
d. any of the above.

______ 9. A window display should (1)
a. capture the walking or driving customer's attention.
b. promote specific merchandise items or an idea.
c. help in establishing the store's image.
d. all of the above.

______10. Which of the following merchandise would be most appropriate for a ledge display near the store entrance? (1)
a. Silk scarves and gloves
b. Vinyl umbrellas, rain hats, and shoes
c. Fine jewelry and leather handbags
d. Sunglasses and bikinis

______11. Which of the following is the *best* technique for planning placement of jeans in a wall display? (1)
a. Making a scale drawing first
b. Making a trial placement on the floor
c. Pinning up the largest item first
d. Putting up items from left to right

______12. Having one item in a display which catches the eye when you first look at a display indicates that you have
a. formal balance.
b. informal balance.
c. a dominant item.
d. harmony.

______13. Merchandise signs should always include (1)
a. reasons customers should buy the merchandise.
b. just the name of the merchandise.
c. six or more lines of copy.
d. the price and unit of quantity.

______14. The effects of a good display on the customer are similar to the steps of (1)
a. decision making.
b. selling.
c. visual merchandising.
d. mass production.

______15. The person who plans and creates the displays in a very small store may be (1)
a. the owner, the manager, or a talented salesperson.
b. a part-time display worker.
c. a free-lance display specialist.
d. any of the above.

______16. A type of display often provided by manufacturers to promote their products is called a(n) (1)
a. built-up display.
b. island display.
c. end display.
d. point-of-purchase display.

______17. Two overall planning tools used by display personnel are (1)
a. display budget and inventory.
b. display calendar and display budget.
c. theme and merchandise.
d. display requisition and loan slips.

______18. A term used to refer to lumber that is precut to standard sizes is (1)
a. dimensional lumber.
b. select lumber.
c. common lumber.
d. panels.

______19. Displays should be cleaned (1)
a. twice daily.
b. as often as needed.
c. weekly.
d. daily.

______20. A purpose of interior displays is (2)
a. to aid in selling more merchandise.
b. to provide additional sales appeal information to customers.
c. to suggest related items to customers.
d. all of the above.

______21. A marked-off area of a store which has a distinctive decor is a(n) (2)
a. window display.
b. interior display.
c. boutique.
d. island display.

______22. The shelves, tables, counters, and rack, inside the store that hold merchandise that the customers can physically examine are called (2)
a. island displays.
b. self-selection displays.
c. independent displays.
d. inside displays.

______23. An example of related items which might be displayed is (2)
a. men's belts in various colors and sizes.
b. boys' casual slacks grouped by size.
c. man's belt, handkerchief, billfolds, keychain, money clip.
d. men's shirts in several colors and patterns.

______24. A factor to consider in arranging merchandise and fixtures in a store is (2)
  a. customer exposure.
  b. customer convenience.
  c. ease of restocking.
  d. all of the above.

______25. Interior displays are affected by (2)
  a. store layout.
  b. store appearance and decor.
  c. merchandise displays.
  d. all of the above.

______26. When the purpose of an interior display is to increase customer traffic, the type of merchandise needed is (2)
  a. best sellers.
  b. innovative merchandise.
  c. related merchandise.
  d. varied merchandise.

______27. One of the guidelines for selecting display units is to choose a display unit which (2)
  a. ensures that the customer ask for desired merchandise.
  b. requires no additional lighting.
  c. holds only one type of merchandise.
  d. causes shoppers to stop and look before going around it.

______28. One of the best locations for an interior store display is (2)
  a. at the ends of aisles.
  b. on the walls behind the merchandise.
  c. in the center of the department.
  d. all of the above.

______29. One of the most commom display arrangements is based on (2)
  a. a circular shape.
  b. a pyramid shape.
  c. a rectangular shape.
  d. all of the above.

______30. The part of the display which provides customers the information they need about the merchandise displayed is (2)
  a. signs or show cards.
  b. hang tags.
  c. labels.
  d. all of the above.

______31. Lettering on display signs should (2)
  a. be small.
  b. not stand out.
  c. be large enough to read at a distance.
  d. have little contrast with the sign board.

______32. To get its money's worth from displays, the store must be sure the space is used effectively to increase (2)
a. traffic.
b. sales.
c. public relations.
d. advertising.

______33. One large department store in Chicago found that the most customers were drawn to the store by (3)
a. window displays.
b. radio advertising.
c. television advertising
d. newspaper advertising.

______34. A display window which allows passersby to see into the whole store is called a(n) (1)
a. closed window.
b. semi-closed window.
c. open window.
d. backgroundless window.

______35. A disadvantage of window displays is (3)
a. use at the point-of-sale.
b. display of life-size merchandise in natural color.
c. appeal as a form of "entertainment."
d. expense to develop.

______36. A factor influencing how frequently window displays should be changed is (3)
a. personality of the store.
b. location of the store.
c. its role in the store's sales promotion.
d. all of the above.

______37. Which of the following is *not* an advantage of changing window displays frequently? (3)
a. To tie in with current fashion trends
b. To justify full-time display staff
c. To expose potential customers to greater variety of merchandise
d. To prevent damage to merchandise

______38. A store front which is parallel to the sidewalk is called a(n) (3)
a. angled-front.
b. parallel front.
c. straight front.
d. arcade front.

______39. The window design which permits customers passing by to view the interior of the store is called a(n) (3)
a. open window.
b. interior window.
c. backless window.
d. viewing window.

_____40. The purposes of a window display are like that of (3)
a. public relations.
b. advertising.
c. publicity.
d. all of the above.

_____41. A good window display should (3)
a. attract attention.
b. arouse interest and build desire.
c. lead to action.
d. all of the above.

_____42. A window display of dresses in a range of prices is an example of (3)
a. one category display.
b. line of goods.
c. group of related items.
d. series display.

_____43. A window display of shirts in various colors, stripes, plaids, styles of collars and cuffs, all at the same price is an example of (3)
a. one category display.
b. line of goods.
c. group of related items.
d. series display.

_____44. A window display featuring merchandise from China is an example of a (3)
a. one category display.
b. line of goods.
c. group of related items.
d. series display.

_____45. Mannequins and other props that hold merchandise are called (3)
a. architectural props.
b. functional props.
c. decorative props.
d. display materials.

_____46. To accentuate the merchandise and permit each part of a display to be seen clearly, use plenty of (3)
a. black space.
b. white space.
c. color.
d. pattern.

_____47. Most sign copy originates in the (3)
a. department from which the merchandise comes.
b. display department.
c. advertising department.
d. copy writing department.

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______48. Lighting which fails to show merchandise as effectively as possible is (3)
a. pinpointing.
b. underlighting.
c. spotlighting.
d. floodlighting.

______49. The first step in constructing a window display is to (3)
a. clean the display unit thoroughly.
b. remove props and fixtures.
c. remove merchandise used in the last display.
d. close the window from view.

______50. The greatest hazard in display building is (3)
a. cuts.
b. falls and bruises.
c. fire.
d. punctures

UNIT XIV TEST

FASHION SHOWS

In Items 1-21, supply an answer for each item in the space provided.

______ 1. The major purpose of a fashion show is to (1)
- a. show new fashions.
- b. sell the merchandise.
- c. establish good public relations for the store.
- d. show off the models.

______ 2. The most important factor to consider about a fashion show when the press will be attending is to make (1)
- a. the pace faster.
- b. sure it is newsworthy.
- c. sure the press has a good seat.
- d. sure the models are told where to pose for pictures.

______ 3. Fashion shows are usually presented at the very beginning of a season because (1)
- a. new merchandise arrives in stores prior to the season it is sold.
- b. when the weather changes, people think of changing their wardrobe.
- c. both a and b.
- d. neither a or b.

______ 4. Which of the following is a current publication which helped begin the fashion show idea in the United States? (1)
- a. *Seventeen*
- b. *Cosmopolitan*
- c. *Redbook*
- d. *Vogue*

______ 5. The general rule for scheduling garments to appear in a show for the public is (1)
- a. three to four garments per minute.
- b. one to two garments per minute.
- c. one garment every 30 minutes.
- d. one garment every 15 minutes.

______ 6. Why are fashion shows not held during December and January? (1)
- a. January is the month for most store-wide clearance sales.
- b. Usually the store's stock is very low.
- c. People usually do not shop for themselves during the Christmas season.
- d. All of the above.

______ 7. Which of the following should you know about people when planning a fashion show? (1)
- a. Age
- b. Occupation and income
- c. Type of community (urban or rural)
- d. All of the above

_____ 8. The purpose of a finale is to (2)
   a. wind up the show on a single, bold and exciting note.
   b. to leave the audience gasping and clapping.
   c. both a and b.
   d. neither a nor b.

_____ 9. The most important person in a fashion show is (2)
   a. the show producer.
   b. the stage manager.
   c. the model.
   d. everyone each is equally important.

_____ 10. One of the basic methods for creating an effective merchandise sequence is by presenting (2)
   a. a continuous parade.
   b. dancing couples.
   c. groupings or scenes with a collective message.
   d. none of the above.

_____ 11. When making decisions about the final line-up of the merchandise, allowing adequate time for the models to change between each appearance must be considered. Usually this is (2)
   a. two minutes.
   b. five minutes.
   c. 10 minutes.
   d. 15 minutes.

_____ 12. To control the size of the audience, use (3)
   a. invitations.
   b. tickets.
   c. neither a nor b.
   d. either a or b.

_____ 13. For a season fashion show, how far in advance should the invitations be sent? (3)
   a. Ten days to two weeks
   b. Three days to one week
   c. Two months
   d. It doesn't matter as long as they arrive by the day of the show.

_____ 14. Commentators were originally known as (4)
   a. announcers.
   b. commentaries.
   c. speakers.
   d. stylists.

_____ 15. The opening commentary remarks of a fashion show should never be longer than (4)
   a. a few seconds.
   b. two minutes.
   c. five minutes.
   d. 10 minutes.

______ 16. A characteristic of a good commentator is (4)
  a. knowledge of fashion.
  b. confidence.
  c. pleasant speaking voice.
  d. all of the above.

______ 17. The most basic runway shape(s) which allow for many variations is (are) the (5)
  a. T shape.
  b. Y shape.
  c. both of the above.
  d. none of the above.

______ 18. The easiest "special" fashion show to set up is the (6)
  a. bridal show.
  b. "hatbox" or "bandbox" show.
  c. children's show.
  d. teen show.

______ 19. The most elaborate type of fashion show is the (6)
  a. trunk show.
  b. school show.
  c. bridal show.
  d. "hatbox" show.

______ 20. Children who are the most reliable models for children's fashion shows are over (6)
  a. two years old.
  b. four years old.
  c. six years old.
  d. 10 years old.

In Items 21-25, match *Fashions* to *General Schedule* for presenting store merchandise to the public. Place the letter of the fashions in the blank to the left of the appropriate schedule. Use each letter only once.

General Schedule	*Fashions*
______ 21. July and August (1)	a. Fall and Winter
______ 22. After Easter (1)	b. Holiday
______ 23. February and March (1)	c. School
______ 24. October and November (1)	d. Spring
______ 25. September and October (1)	e. Summer

In Items 26-49, write T if the statement is *true,* and F if the statement is *false.*

______ 26. By definition, a fashion show is a presentation of merchandise on live models. (1)

______ 27. The one basic purpose of a fashion show is to sell merchandise. (1)

______ 28. A dress rehearsal is not needed for anything but a formal style show. (2)

______ 29. Merchandise does not need to be retagged before returning to the store. (2)

______ 30. The dress rehearsal is an exact duplication of every aspect of the show with only critical changes made. (2)

______ 31. In order to allow for the "no shows" one-fourth more tickets should be distributed than available seats.

______ 32. The purpose of publicity is to generate interest and build an audience. (3)

______ 33. Charge account customers' names should not be used on the invitation list. (3)

______ 34. Door prizes or giveaways have no influence on building the audience's motivation and interest in future shows. (3)

______ 35. The purpose of the commentary is to merchandise the clothes–by description, by placing them within the context of fashion and the audience's lifestyle. (4)

______ 36. Co-commentating is a technique that can be extemely effective. (4)

______ 37. The role of the commentator has become more important today as compared to earlier fashion shows. (4)

______ 38. The commentator should always be dressed in a designer fashion and look like one of the models. (4)

______ 39. A model is "one who is employed to display clothes or other merchandise." (5)

______ 40. Any fashion show given for more than 20 people should have a stage or runway so all are able to see. (5)

______ 41. The most common source for obtaining professional models is through a modeling school. (5)

______ 42. Most modeling agencies work on an hourly basis and deduct a 10 percent to 20 percent commission for their fees. (5)

______ 43. When outer garments are removed, they should be unbuttoned from the bottom up, folded, and carried over the arm. (5)

______ 44. While modeling on stage, a model should always stop to give a photographer a chance to take good pictures. (5)

______ 45. Garments for the entire wedding party should be included in a bridal show. (6)

______ 46. When planning a taped or televised show, extra models and extra rehearsals are necessary. (6)

______ 47. Professional models are preferred for teen and college shows. (6)

______ 48. The runway for a bridal show should be constructed wider to allow for turns in the full gowns. (6)

______ 49. Since a trade show is held for professionals in the industry, professional models are a must. (6)

UNIT TEST XV

YOUR FUTURE IN APPAREL AND ACCESSORIES

Select the letter or phrase which correctly completes the statement. Place the letter in the blank next to the statement. Choose only *one* answer for each item.

_____ 1. Successful salespeople may be promoted to (1)
- a. department manager or assistant buyer.
- b. sales manager or associate buyer.
- c. branch store manager or buyer.
- d. divisional merchandise manager or fashion coordinator.

_____ 2. A salesperson is usually promoted in (1)
- a. 3 to 6 months.
- b. 6 months to 1 year.
- c. 1 to 2 years.
- d. 2 to 5 years.

_____ 3. To learn about merchandise, buyers (1)
- a. attend fashion shows.
- b. visit manufacturers' showrooms.
- c. read trade journals and fashion magazines.
- d. all of the above.

_____ 4. Assistant buyers usually earn between (1)
- a. $ 8,500 and $14,000 a year.
- b. $15,000 and $25,000 a year.
- c. $20,000 and $30,000 a year.
- d. $30,000 and $50,000 a year.

_____ 5. The National Retail Merchants Association reports that when compared to top executives in other fields, top executives in retailing management are (1)
- a. younger and earn more.
- b. about the same in age and salary.
- c. about the same age, but earn less.
- d. are older, but earn more.

_____ 6. The opportunities for opening your own apparel and accessories store are (1)
- a. nonexistent.
- b. very few.
- c. average.
- d. great.

_____ 7. Opening a store is risky because (1)
- a. the economy is so uncertain.
- b. competition is intense.
- c. continuing education is needed.
- d. all of the above.

______ 8. Which of the following is *not* a major function of an apparel and accessories buyer? (2)
a. Planning to buy and buying
b. Controlling the stock
c. Working on sales promotion
d. Managing personnel

______ 9. One advantage of a fashion buying career is (2)
a. work hours.
b. travel.
c. work load.
d. pay.

______10. One disadvantage of a fashion buying career is (2)
a. work hours.
b. pay.
c. opportunities for advancement.
d. opportunities in related fields.

______11. The buyer must have a good command of (2)
a. English grammar.
b. business arithmetic.
c. technical writing.
d. public speaking.

______12. Which of the following store departments would the buyer *least* need to cooperate with? (2)
a. Sales promotion department
b. Advertising department
c. Personnel department
d. Publicity department

______13. A store's merchandise policy establishes (2)
a. the pricing and types of merchandise handled.
b. the store's place in the fashion cycle.
c. the type of clientele to which the store caters.
d. all of the above.

______14. Which of the following is *not* an important way to learn the kind of merchandise customers want?
a. Spending time "on the floor"
b. Getting input from customers
c. Knowing the store's fashion image and policies
d. Having contact with salespeople

______15. Fashion cycles are (2)
a. apparel display units.
b. stages of a fashion's popularity.
c. persons who are fashion trendsetters.
d. seasonal apparel markets.

_____16. Which of the following terms indicates the *greatest* acceptance of a fashion? (2)
   a. General acceptance
   b. Innovation
   c. Acceleration
   d. Rise

_____17. To predict the big fashion news for the future, buyers (2)
   a. prepare seasonal merchandise plans.
   b. analyze unit-control records.
   c. examine customer requests.
   d. read trade journals and magazines.

_____18. Which of the following is *not* an essential element of a merchandise plan? (2)
   a. Sales
   b. Inventory shortages
   c. Markdowns
   d. Purchases

_____19. Open-to-buy refers to (2)
   a. planned purchases.
   b. merchandise on order.
   c. the available amount of money a buyer can spend.
   d. planned stock levels.

_____20. Unit-control records are used by buyers to (2)
   a. keep track of sales.
   b. control stock assortments.
   c. predict buying trends.
   d. all of the above.

_____21. Stock plans (2)
   a. are a record of past sales.
   b. describe the merchandise items the buyer should purchase.
   c. estimate where the store's customers are in the fashion cycle.
   d. identify items, brands, and styles carried by competitors.

_____22. Which of the following is *not* true of resident buying offices? (2)
   a. They are located in major fashion centers.
   b. They are a free service to retail stores.
   c. They keep buyers informed on current marketing information and fashion needs.
   d. They supply facts about merchandise suppliers, "hot" items, and vendor's deliveries.

_____23. *Balancing the stock* means buying (2)
   a. all similar items.
   b. an assortment of merchandise.
   c. the same number of items in each size.
   d. the items the buyer likes.

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______24. A new item should be purchased only when it (2)
a. is similar to related items in the plan.
b. is a "bargain."
c. receives the endorsement of customers.
d. reflects the taste of customers and potential customers.

______25. New merchandise items should be purchased in (2)
a. small quantities.
b. medium quantities.
c. large quantities.
d. any of the above.

______26. The right price is (2)
a. a bargain for the buyer.
b. the lowest price available.
c. fair to both buyer and vendor.
d. predetermined by the merchandise plan.

______27. One good technique the buyer may use is to
a. purchase from many different vendors.
b. order staple goods more frequently.
c. make most purchases on credit.
d. place a "blanket order."

______28. Which of the following would *not* be included on a merchandise order? (2)
a. Description of the merchandise order
b. Shipping and delivery dates
c. Any special instructions from store to vendor
d. Retail price of merchandise

______29. A back order is (2)
a. a delay in delivery without notice by the vendor.
b. merchandise that does not arrive by the agreed delivery date.
c. a promise to deliver merchandise as soon as it becomes available.
d. faulty merchandise which must be returned.

______30. Which of the following is *not* an advantage of unit stock control? (2)
a. Increases monetary investment in merchandise
b. An aid in buying
c. Helps maintain a model stock
d. Reveals slow-selling merchandise

______31. Which of the following is *not* likely to be a major factor in inventory turnovers? (2)
a. Store image
b. Type store
c. Type merchandise
d. Price ranges

_____32. Which of the following is an advantage of rapid stock turnover? (2)

a. Less "open-to-buy" money is available for new merchandise.
b. A smaller capital investment is required.
c. More markdowns can be taken.
d. The buying schedule needs less frequent adjustment.

_____33. Which of the following is *not* an effective way to increase the rate of stock turnover? (2)

a. To increase the sales volume with a smaller average stock on hand
b. To increase the amount of sales without a proportionate increase in the average amount of stock carried
c. To reduce the sales volume while increasing the average amount of stock carried
d. To reduce the amount of average stock carried without proportionately reducing sales

_____34. Which of the following is a controllable cause for slow stock turnover? (2)

a. Buying power
b. Weather conditions
c. Fashion change
d. Store location

_____35. Which of the following is *not* an effective remedy for slow-selling merchandise? (2)

a. Use a system of stock control.
b. Duplicate merchandise in the same price lines.
c. Give salespeople important selling points.
d. Use effective advertising and display.

_____36. Markup is (2)

a. the procedure for writing up the tickets for merchandise.
b. the difference between the retail price and the cost of the merchandise.
c. the amount of profit the store earns on merchandise.
d. the store expenses which are included in the price of merchandise.

_____37. Keystone markup is a (2)

a. 40 to 50 percent markup.
b. 50 percent markup.
c. 75 percent markup.
d. 100 percent markup.

_____38. Which of the following factors helps the buyer to determine the lowest possible selling price without a loss? (2)

a. Psychological effects
b. Competitors' prices
c. Store price lines
d. Cost of buying and selling

_____39. Your store has two blue pullover sweaters in a medium size in stock and none on order. Your supervisor says five should be kept on hand to maintain the model stock. How many should be reordered? (2)

a. 0
b. 2
c. 3
d. 5

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_____40. Your store sells an average of 12 tailored women's blouses each week. Your reorder period is 1½ weeks. Your delivery period for the shirts is 2 weeks. Your supervisor says you need 14 extra shirts in case sales increase unexpectedly. At this time you have 8 shirts in stock and 10 on order. How many shirts should you reorder? (2)
a. 24
b. 38
c. 56
d. 74

_____41. Which of the following is *not* a manager's responsibility? (3)
a. Financing the store
b. Establishing store policies
c. Hiring and training personnel
d. Buying new merchandise

_____42. The most desirable community for a retail apparel and accessories store would be one with (3)
a. a growing population.
b. a rising standard of living.
c. one major industry.
d. both a and b.

_____43. The physical arrangement of the store refers to (3)
a. traffic patterns
b. layout.
c. store image.
d. location.

_____44. Tables, carts, or devices used to display specials or featured items are called (3)
a. merchandise islands.
b. ends.
c. self-service fixtures.
d. feature units.

_____45. The type of insurance which covers risks such as injuries to customers and personal or property damages is (3)
a. business life insurance.
b. property insurance.
c. liability insurance.
d. workmen's compensation insurance.

_____46. Which of the following aspects of merchandise carried by a store are established by the store's merchandise policies? (3)
a. Types of merchandise
b. Variety of merchandise
c. Quality of merchandise
d. All of the above

_____47. Which of the following are examples of selling and shopping services? (3)
a. Layaways
b. Information desks
c. Contributions
d. Clothing alterations

_____48. The type of credit which charges the customer a service charge for the privilege of paying a small amount each month rather than the total amount of the month's purchases is called

a. open or regular account.
b. deferred or revolving account.
c. installment plan.
d. layaway.

_____49. Dividing the total yearly sales credit by the average amount owed each month is the formula for figuring (3)

a. Bad Debt Loss Index.
b. Collection Percentage.
c. Accounts Receivable Turnover Rate.
d. Aging of Accounts.

_____50. A detailed list of the skills and attitudes needed by a worker to do a particular job is called (3)

a. a job description.
b. recruitment.
c. an employment application.
d. an interview schedule.

_____51. Employees are motivated by (3)

a. store rules and policies.
b. compliments and praise.
c. performance evaluation.
d. all of the above.

_____52. The principles of planning include which of the following? (3)

a. Identify exactly what you want to accomplish.
b. If you want to accomplish more than one goal, set some priorities.
c. Identify what you must do to accomplish each goal, and set realistic deadlines for completing each sub-goal.
d. All of the above

_____53. Which of the following roles does the sponsor of a new employee play? (3)

a. Host or hostess
b. Teacher
c. Supervisor
d. All of the above

_____54. Which of the following are management responsibilities for supervising employees? (3)

a. Planning work
b. Organizing work
c. Scheduling employees
d. All the above

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______55. The pay plan in which the employee is paid a base salary plus a percentage of the employee's sales for the period is called the (3)
a. straight salary plan.
b. salary and commission plan.
c. quota plan.
d. straight commission plan.

______56. Training given after the initial training period to increase employee competence in retail work is called (3)
a. the sponsor system.
b. follow-up training.
c. on-the-job rotation program.
d. classroom training.

______57. This year on the first Tuesday of October, your department is projecting sales of $1,110. Your store operates on a salary/sales ratio of 10 percent. At $3 per hour, how many hours of sales work can your department afford on this day? (3)
a. 27
b. 37
c. 74
d. 111

______58. The primary purpose of employee appraisal meetings is to (3)
a. give the employee a firsthand report of the employee's progress.
b. discipline the employee for poor job performance.
c. give the employee a chance to justify past mistakes.
d. find out about any on-the-job problems the employee has.

______59. The first step in employee discipline is to (3)
a. call the employee in for conference.
b. confront the employee immediately.
c. get all the facts about the circumstance.
d. dismiss the employee as soon as possible.

______60. The function of a business which involves the checking of actual results against plans and standards, and making adjustments if needed, is (3)
a. planning.
b. checking.
c. control.
d. evaluation.

______61. A buying guide used by retail apparel and accessories stores which names by classification, size, color, and price the stock which should be maintained is called the (3)
a. basic stock list.
b. model stock plan.
c. physical inventory.
d. perpetual inventory.

______62. The essential business records which arrange the information from the records of purchases, inventories, expenses, and sales into a form which shows a picture of the store's operation are called (3)
a. purchase and inventory records.
b. inventory records.
c. sales records.
d. business statements.

______63. What the store owes is referred to as (3)
a. liabilities.
b. expenses.
c. accounts payable.
d. assets.

______64. Sales minus expenses equals (3)
a. assets.
b. liabilities.
c. equity.
d. net income or operating profit.

______65. Most stores hope to make a profit of (3)
a. 1 to 2 percent
b. 2 to 5 percent.
c. 5 to 10 percent.
d. 10 to 20 percent.

______66. The number of times the average stock is sold during the year is called (3)
a. reduction.
b. stock turn.
c. markup.
d. stock control.

______67. Which of the following formulas is used to calculate planned purchases? (3)
a. Net sales ÷ Average stock at retail price
b. Cost of merchandise sold ÷ Average cost of stock
c. Planned sales + Increase (or -Decrease) in inventory
d. Number of units sold ÷ Average number of units in stock

______68. The stock control method which has the advantage of providing a record of the number of units of each kind of goods in stock is (3)
a. unit-control method.
b. dollar-control method.
c. either a. or b.
d. neither a. nor b.

______69. Theft of goods by a store employee is called (3)
a. shoplifting.
b. pilferage.
c. merchandise shortage.
d. all of the above.

______70. Which of the following can be controlled by the retailer? (3)
a. Expenses
b. Purchases
c. Markup
d. All of the above

______71. If sales are less than planned, the reason might be that (3)
a. prices are lower than those of competition.
b. advertising is attracting customers to the store.
c. salespersons have the information and training they need.
d. customers are moving to another area of town.

______72. Laws which prohibit retailers from selling items below their cost, or from giving away merchandise with the interest of eliminating competition, are called (3)
a. fair-trade laws.
b. unfair-practices laws.
c. price discrimination laws.
d. retail credit laws.

______73. The agency which enforced the Flammable Fabrics Act, the Wool Products Labeling Act, the Fur Products Labeling Act, and the Textile Fiber Products Identification Act is the (3)
a. Federal Trade Commission.
b. Department of Labor.
c. Consumer Product Safety Commission.
d. Social Security Administration.

______74. Which of the following taxes is the retailer responsible for collecting for the government? (3)
a. Social Security taxes
b. Withholding taxes
c. Sales taxes
d. All of the above

ANSWER KEYS
FOR
UNIT TESTS

ANSWER KEYS
FOR
APPAREL AND ACCESSORIES

UNIT I

1. C
2. B
3. D
4. C
5. B
6. D
7. A
8. C
9. A
10. D
11. A
12. B

UNIT II

1. C
2. D
3. D
4. A
5. B
6. A
7. C
8. D
9. A
10. B
11. C
12. C
13. D
14. B
15. A
16. D
17. C
18. B
19. C
20. A
21. C
22. B
23. D
24. D
25. D
26. B
27. B
28. A
29. D
30. C
31. A
32. D
33. A
34. C
35. D
36. D
37. A
38. B
39. C
40. C
41. D
42. A
43. D
44. B
45. C

ANSWER KEYS
FOR
APPAREL AND ACCESSORIES

UNIT III

1. D
2. B
3. A
4. B
5. A
6. C
7. D
8. A
9. C
10. D
11. C
12. B
13. A
14. B
15. C
16. A
17. D
18. C
19. C
20. A
21. B
22. D
23. D
24. C
25. A

UNIT IV

1. C
2. B
3. C
4. B
5. A
6. C
7. A
8. B
9. A
10. C
11. D
12. B
13. A
14. C
15. C
16. C
17. D
18. B
19. C
20. D
21. D
22. C
23. A
24. C
25. C
26. B
27. D

ANSWER KEYS
FOR
APPAREL AND ACCESSORIES

UNIT V

1. D
2. A
3. B
4. C
5. C
6. A
7. D
8. D
9. C
10. A
11. B
12. D
13. B
14. B
15. C
16. A
17. D
18. C
19. D
20. C
21. B
22. C
23. B
24. B
25. D
26. C
27. D
28. C
29. D
30. A
31. B
32. C
33. C
34. A
35. B

UNIT VI

1. B
2. D
3. C
4. D
5. C
6. A
7. A
8. B
9. D
10. C
11. B
12. B
13. A
14. D
15. B
16. B
17. A
18. D
19. B
20. D

UNIT VII

1. C
2. A
3. C
4. D
5. D
6. D
7. B
8. C
9. A
10. C
11. A
12. B
13. D
14. C
15. B
16. A
17. B
18. C
19. A
20. D
21. A
22. B
23. D
24. C
25. D
26. B
27. C
28. A
29. D
30. B
31. C
32. D
33. B
34. D
35. D

ANSWER KEYS
FOR
APPAREL AND ACCESSORIES

UNIT VIII

1. D
2. C
3. A
4. B
5. D
6. C
7. B
8. A
9. D
10. B
11. B
12. A
13. A
14. C
15. B
16. C
17. A
18. C
19. D
20. C
21. D
22. B
23. D
24. C
25. D

UNIT IX

1. A
2. C
3. C
4. B
5. A
6. D
7. B
8. C
9. B
10. B
11. D
12. A
13. A
14. C
15. B
16. B
17. D
18. A
19. B
20. B
21. C
22. A
23. B
24. D
25. B
26. C
27. C
28. D
29. A
30. B
31. D
32. C
33. C
34. B
35. B
36. A
37. B
38. D
39. C
40. B
41. C
42. A
43. E
44. D
45. A

ANSWER KEYS
FOR
APPAREL AND ACCESSORIES

UNIT X

1. D
2. A
3. B
4. A
5. D
6. B
7. B
8. C
9. C
10. A
11. D
12. A
13. C
14. D
15. D
16. C
17. B
18. D
19. C
20. A
21. B
22. B
23. C
24. A
25. C
26. A
27. B
28. D
29. C
30. B
31. A
32. A
33. B
34. C
35. C
36. C
37. B
38. A
39. B
40. D
41. A
42. D
43. C
44. D
45. D
46. A
47. B
48. C
49. A
50. B

UNIT XI

1. A
2. C
3. B
4. B
5. A
6. D
7. D
8. D
9. C
10. B
11. D
12. A
13. B
14. D
15. B
16. A
17. A
18. C
19. D
20. D
21. D
22. B
23. D
24. C
25. B
26. A
27. C
28. D
29. D
30. B
31. C
32. C
33. D
34. C
35. A

ANSWER KEYS
FOR
APPAREL AND ACCESSORIES

UNIT XII

1. A
2. D
3. D
4. B
5. D
6. C
7. C
8. C
9. D
10. B
11. A
12. C
13. A
14. B
15. D
16. D
17. B
18. A
19. B
20. D
21. C
22. B
23. C
24. D
25. D
26. A
27. B
28. A
29. B
30. A
31. C
32. B
33. A
34. C
35. D
36. D
37. B
38. C
39. A
40. B
41. D
42. B
43. A
44. D
45. B
46. B
47. A
48. B
49. D
50. C

ANSWER KEYS
FOR
APPAREL AND ACCESSORIES

UNIT XIII

1. A
2. D
3. D
4. B
5. D
6. C
7. C
8. C
9. D
10. B
11. A
12. C
13. A
14. B
15. D
16. D
17. B
18. A
19. B
20. D
21. C
22. B
23. C
24. D
25. D
26. A
27. B
28. A
29. B
30. A
31. C
32. B
33. A
34. C
35. D
36. D
37. B
38. C
39. A
40. B
41. D
42. B
43. A
44. D
45. B
46. B
47. A
48. B
49. D
50. C

ANSWER KEYS
FOR
APPAREL AND ACCESSORIES

UNIT XIV

1. B
2. B
3. C
4. D
5. B
6. D
7. D
8. C
9. D
10. C
11. C
12. D
13. A
14. D
15. C
16. D
17. C
18. B
19. A
20. B
21. C
22. E
23. E
24. B
25. A
26. T
27. T
28. F
29. F
30. T
31. F
32. T
33. F
34. F
35. T
36. T
37. F
38. F
39. T
40. F
41. F
42. T
43. T
44. F
45. T
46. T
47. F
48. T
49. T

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ANWER KEYS
FOR
APPAREL AND ACCESSORIES

UNIT XV

1. A
2. C
3. D
4. A
5. A
6. D
7. B
8. D
9. D
10. A
11. B
12. C
13. D
14. C
15. B
16. A
17. D
18. B
19. C
20. D
21. B
22. B
23. B
24. D
25. A
26. C
27. D
28. D
29. C
30. A
31. A
32. B
33. C
34. D
35. B
36. B
37. B
38. D
39. C
40. C
41. D
42. D
43. B
44. D
45. C
46. D
47. A
48. B
49. C
50. A
51. D
52. D
53. D
54. D
55. B
56. B
57. B
58. A
59. C
60. C
61. B
62. D
63. A
64. D
65. B
66. B
67. C
68. A
69. B
70. D
71. D
72. B
73. C
74. D

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